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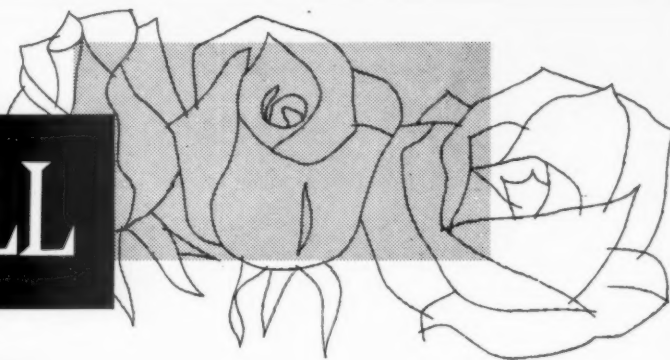


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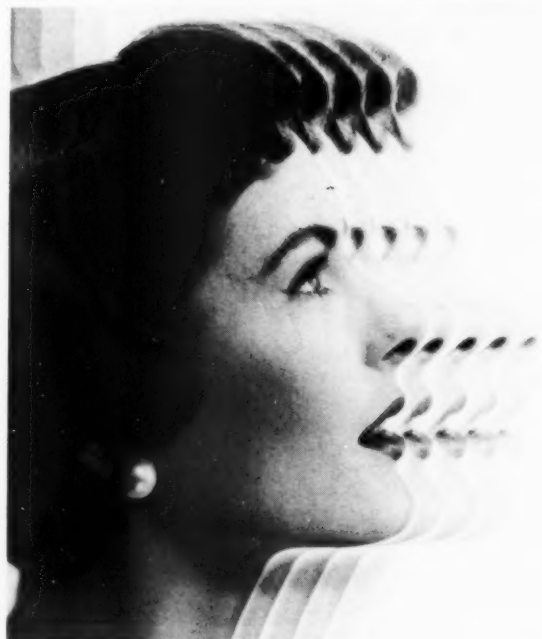


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ART DIRECTOR & STUDIO NEWS

OFFICIAL PUBLICATION OF NATIONAL SOCIETY OF ART DIRECTORS

Wallace W. Elton, New York, President; Arthur Lougee, Detroit, Vice President; William Miller, Chicago, Vice President; Cecil Baumgarten, New York, Secretary-Treasurer. NSAD Headquarters: 115 East 40th Street, New York 16, N. Y.

VOLUME VI, NUMBER 1

KEEPING A GOOD MAN DOWN

They say you can't keep a good man down.

But you can if you have a system.

And some advertising agencies have such a system.

It works like this:

Have one key AD and several group or account ADs, but, and here's the hitch, don't give any except the number one man the title of Art Director and don't permit the other ADs, pardon us, the layout men, to have contact with agency executives or clients. Number 1 man hands out the work and collects it as if from a bullpen or a class. He is sole liaison between art department and front office and client.

Such a system might make sense in a small agency where there is only one honest-to-goodness AD. But when men of experience, men who can come up with creative selling ideas as well as good layouts, men who are accustomed to getting a sales pitch from a client and who can help think through a campaign are asked to act as layout artists and nothing more, we think something is wrong.

Fortunately few agencies operate this way. But there are some, and even one is too many.

One of the key purposes of AD clubs and the NSAD is to publicize the value of the AD in the creative planning of a campaign. Yet there are agencies, whose AD is a member of an AD club, that subscribe to the procedure outlined above.

This is detrimental to the profession, to the best operation of the agency, and to the best interests of the client.

If you have any feelings or any suggestions about what can and should be done about such operations, write this magazine—now.

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San Francisco: 255 Kearny Street, San Francisco 8



tax talk

Self-employment tax. In general, every individual deriving income during the taxable year from a trade or business carried on by him or from a partnership of which he is a member is subject to self-employment tax at the rate of 2¼% of net earnings.

Net earnings from self-employment is the gross income derived by an individual from any trade or business carried on by him, less the allowable deductions attributable to such trade or business, plus his share of self-employment net earnings from a partnership.

Exclusions: Certain professions are excluded. Among those excluded are architects and professional engineers.

This tax provides coverage as described under the Social Security Act as amended in 1950.

New York State unincorporated business tax. Article 16A of the New York State Tax Law imposes a tax on the net incomes of any unincorporated business, in addition to the personal income tax.

The statute excludes from the meaning of the term unincorporated business the practice of certain professions where "more than eighty per cent of the gross income is derived from personal services actually rendered by the taxpayer" and capital is not a material income producing factor.

In general, it may be said that a profession includes any occupation or vocation in which a professed knowledge of some department of science is used by its practical application to the affairs of others. Presently, the New York State Tax Commission recognizes only the following as professions. *However, it weighs representations made by other groups when presented:*

(a) Accounting, (b) certified shorthand reporting, (c) chiropody, (d) dental hygiene, (e) engineering, (f) optometry, (g) osteopathy, (h) pharmacy, (i) physiotherapy, (j) teaching, (k) veterinary medicine, and surgery.

Partnership income. A partner must use the same method to report his income from a partnership as used by the partnership in its return.

Dividends or withdrawals? Withdrawals made by a stockholder fall into two categories: loans or taxable dividends, depending of course on the attendant circumstances.



Our thanks to

The American Institute of Graphic Arts

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as one of the

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Designers 3

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344 E. 49

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Flexichrome prints now make possible full color reproductions of past events even though the only available records are in black and white. It is one of Kodak's five ways to color, examples of which are reproduced regularly in the new quarterly publication "Applied Photography," available free to advertising and editorial people. A post card will add your name to our mailing list.

KODAK'S 5 WAYS TO COLOR PHOTOGRAPHY

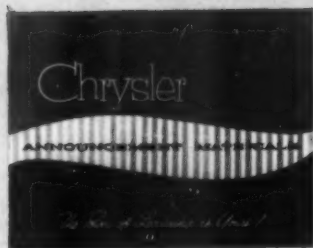
1. Ektachrome Film: Superb color, brilliant or subtle; transparencies for photomechanical reproduction. **2. Dye Transfer Process:** You see your photographs on paper—as they will appear in print—before reproduction. **3. Flexichrome Process:** Create photographs in the colors of your choice—from black and white, or color.

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- CATALOGS
- BOOKLETS
- BROCHURES
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letters

Help the neophyte

I read with great interest your article on Art Education in the February issue of your magazine in which are reported the active steps taken throughout the country on behalf of art students by the various Art Directors Clubs. An enterprise of this nature conducted on a nationwide scale cannot be praised too highly.

I can only add that I hope the Art Directors Clubs will in time take a like interest in artists who have passed the student stage but who still have a long road of development ahead of them.

The circumstances of the artist who has graduated from art school and has entered the ranks of the professional, but who has not yet achieved widespread recognition, have to my mind received too little public notice. As opposed to most students, these artists are mostly self-supporting, many of them have married and taken on family responsibilities, and have on the whole outgrown the category of the budding boy genius whom everybody gives an encouraging pat on the back. Still it is the work of these artists which forms the backbone of the art profession.

I think that art directors would be doing these artists as well as themselves a tremendous service if they made a greater effort to understand their position. Specifically, I think it would be most fruitful if the country's Art Directors Clubs were to initiate surveys to find answers to some of the following questions:

What are the working conditions under which these artists must produce?

How is the prevalence of rush work and overtime affecting their output?

What is the effect of the middleman on the situation?

Do the commissions paid to middlemen leave the artist with adequate compensation?

What security do artists have in the way of fixed salaries or minimum guarantees?

How do existing conditions affect the artist's morale and in turn the quality of his output?

Do art buyers make any effort to spread the work more equitably so that some artists are not overworked while others get too little work?

Fred C. Rodewald, New York.

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Director & Studio News, Circulation office, 43 E. 49th St., NYC 17.

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for prices that make
your budget smile —

Jack Horner Color Labs

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quotes

The unyielding mind

"One thinks of the materials we work in as being unyielding and obdurate. It is not so; it is the mind that is obdurate and unyielding."

Kenneth Hayes Miller, quoted in Art Students League News.

Basis for optimism

"For the short term there are clouds in the (economic) sky, but surely they are not portentous ones. For the long term, the prospects are bright . . . The next ten years will bring us 25 million more bodies to feed and clothe and house."

Stanley C. Hope, President, Esso Standard Oil Co. at American Management Association marketing conference.

Don't guess your markets

"Guesswork is gambling, and gambling is man's greatest gamble . . . What the industry needs most is a stockpile of facts which are substantiated by research conducted according to sound standards."

Edgar Kobak, President, Advertising Research Foundation, addressing Advertising Club of Springfield, Mass.

Crow in show

"A magazine with all the advertisements cut out would look, today, as strangely incomplete as a plucked crow . . . Any crow hunter will tell you that a crow is very hard to hit because a crow is mostly squawk and feathers, with very little crow inside . . . Prosperous magazines are like that: only thirty or forty pages of their tremendous bulk are pure crow (or solid editorial matter)—the rest is advertising."

Dr. M. F. Agha, explaining why the current AIGA Design and Printing for Commerce Show now includes "Fifty Advertisements of the Year."

Research, then test

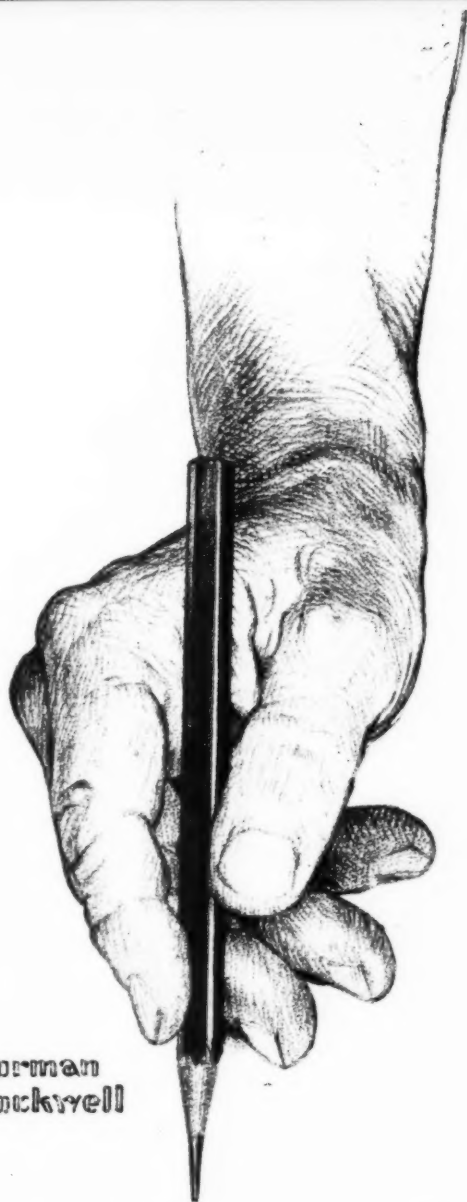
"All design and color research should be supplemented by actual sales tests."

George F. Finnie, Director of Advertising, Sun Chemical Corp.

Ad content

"Advertising content should be helpful, informative, in good taste, and mightily persuasive. If it is, it will be more resultful, and the advertising business will be the kind of business we all want it to be."

Frederic R. Gamble, AAAA President, at Pacific Council Annual Meeting



Norman
Rockwell

anyone for success?

A message to artists who are looking ahead, and who want to **MOVE** ahead...

There's a *hard* way and an *easy* way for you to make *more money* as an artist. The hard way is to work longer hours struggling to produce more work. The easy way is fit yourself to command a bigger salary or higher fees for *better* art work. Even if you're willing to use your leisure time working, you're still *limited* by the number of hours in a day. But there's no *limit* on what you can accomplish through increased knowledge and ability.

That's why artists everywhere are turning to the Famous Artists Course as a means of insuring their rapid progress to the top... *for the key to advancement in the art field is training by the top artists in your profession.*

The Famous Artists Course enables you to acquire the finesse and proficiency that make the essential difference between just another artist and a truly brilliant performer. It's the one proven, practical way to turn your ambition into progress—to secure your future in art. And you study at home in your leisure time... set your own pace... take each step ahead as you are ready for it.

Write us today and we'll be glad to send you, without obligation, complete information about the Famous Artists Course... and the important part it can play in helping you get to the top.



FAMOUS ARTISTS COURSE

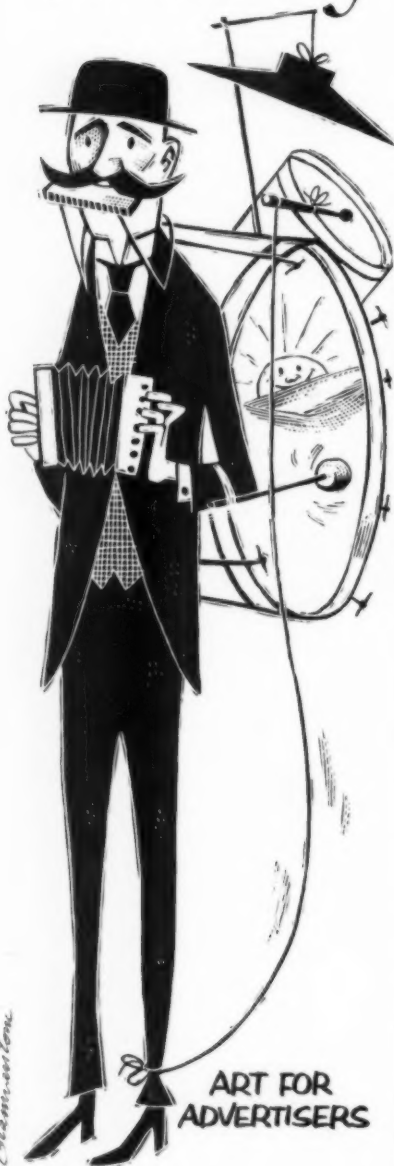
Studio 41D, Westport, Connecticut

Please send me your free booklet
on how to get to the top in art.

Mr. _____ Age _____
Mrs. _____
Miss _____ PLEASE PRINT
Address _____
City, Zone, State _____

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Jan Whitcomb
Steven Dohanos
Harold Von Schmidt
Peter Helck
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Ben Stahl
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Dong Kingman
Albert Dorne

versatility



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detroit

NSAD speakers bureau:

A report on what speakers' member clubs require and can supply

ARTHUR HAWKINS, CHAIRMAN

In an effort to set up an NSAD Speakers Bureau a two-fold questionnaire was composed and circulated among the representatives.

The committee wished to find out first of all what demands the clubs had for speakers, what kind of talks were most desired and what facilities were provided. Secondly, information was sought of the ability of the clubs to provide good, trained speakers to tell the art director's story to educational and business groups.

The results of the first half of this poll are as follows:

- 1) All clubs (New York and Minneapolis excepted) have required out of town speakers at one time or another. Average requirements are 3-4 times a year but San Francisco, L. A., Cincinnati and Rochester report more frequent needs.
- 2) Most speakers are engaged for monthly dinner meetings and annual awards dinners, though occasionally the meeting is found to be separated from the dinner.
- 3) The speaker usually is placed at a speakers' table equipped with lighted lectern, though in some cases he speaks from the stage. All clubs are equipped to show slides or films.
- 4) Clubs plan their engagements 1-4 months in advance and request photograph and biographical material from the speakers for publicity releases.
- 5) Clubs generally are prepared to pay traveling and hotel expenses, though some clubs do so only for big annual events. West coast clubs are not yet set up to pay full expenses of speakers traveling from the east or mid-west, but are willing to share expenses with other west coast clubs. Detroit, Toronto and Philadelphia are willing on occasions to pay a fee for professionals.
- 6) Talks on art direction (layout, buying, trends in advertising art, ethics, etc.) are most in demand. About half of the clubs are interested in talks on technical matters (reproduction processes, printing, paper, type, photography, etc.); a few, less than half in related subjects such as architecture, painting, writing. Very few appear to show an interest in research. Notable exceptions here are Chicago, New York, Nashville and San Francisco.

7) Speakers are usually expected to talk between a half hour and an hour, depending upon the occasion. The question and answer period at informal meetings is universally popular. Atlanta, Baltimore and Rochester report that art students are frequently invited to attend lectures.

Part 2 of the poll revealed the following:

- 1) Almost without exception, clubs have been requested to provide speakers for schools, colleges and advertising and business groups. In addition, the Chicago, New York, L. A., San Francisco and Cincinnati clubs have frequently sent out members to speak at other art direction clubs.
- 2) All clubs, no matter how small, appear to have at least a half dozen experienced speakers, and Atlanta, Chicago, Detroit, L. A., Montreal and N. Y. boast of speakers with professional training. Chicago has recruited up to 25 of its members each year for Dale Carnegie courses. San Francisco and Philadelphia plan to take some sort of action in this direction.
- 3) Most clubs are doubtful that employers of members can be induced to aid financially in such training, but in Chicago polls showed that 60% of all employers of club members now do so in some measure.
- 4) Most speakers are qualified to speak on subjects relating to art and art direction. Chicago, Detroit, New York, Rochester, Atlanta and Philadelphia are especially active in student training. The New York club put on an eminently successful lecture series in cooperation with New York University this autumn. L. A. maintains an active speakers bureau for teacher and student groups.
- 5) Slides from club exhibitions are frequently used. Some speakers possess special slides, cards and printed exhibits, layouts and art work.
- 6) In all cases, it was found that speakers would be willing to take out-of-town expenses-paid assignments providing there was no interference with job deadlines. And in some cases employers could be counted upon to stand expenses.

(Continued on page 16)

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NSAD speakers

(Continued from page 14)

This is the information painfully extracted from the Art Directors Clubs of the National Society. It tells an exciting story of art directors all over the country getting about and talking among themselves, to schools and educational groups, to business and civic organizations.

In what way the Speakers Bureau can assist the clubs in this important work is a matter not yet determined. The members of the Bureau are separated by distances sufficient to make a meeting impractical at this time and discussions must take place by mail . . . a slow and cumbersome process.

When the Bureau has been able to study this survey and make recommendations, a further report will be made to the membership. Suggestions from NSAD members are most welcome and should be addressed to Hal Jensen, Tatham-Laird, Inc., 64 E. Jackson Blvd., Chicago 4, Ill.; Colin MacMichael, Bell Telephone, Beaver Hall Hill, Montreal, Canada; Harold Torgesen, 988 Spring St., N. W., Atlanta, Georgia; Bob Roadstrom, Ross Roy, Inc., 2751 Jefferson Ave., Detroit, Michigan; or Arthur Hawkins, chairman, 20 Beekman Place, New York, N. Y.



Cover Designer

Design that's strong and simple and new characterizes the work of 28 year old Robert Flynn of Kudner Agency, New York.

After two and a half years in the Navy during the war, Bob attended the Newark School of Fine & Industrial Art. He continued his advertising design studies at the Art Students League night classes.

Bob did comp lettering at Kudner for two years and is presently in their television art department. He commutes from his home in Jersey City, N. J.



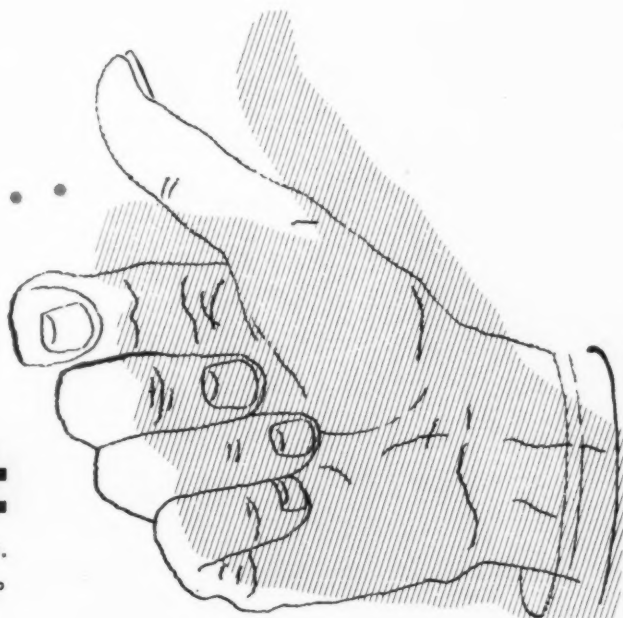
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If the services of your present studios leave anything to be desired, we believe that you will find our standards exactly to your liking.

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Call Tosca For Fast, Fine, Service!



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Art Director: Ambrose Kennedy
Clients: Embassy Pejamat,
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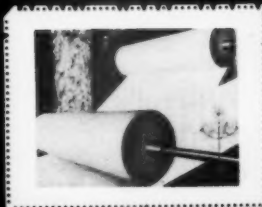
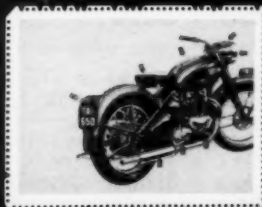
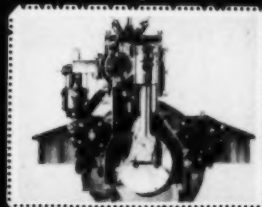
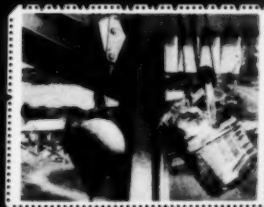
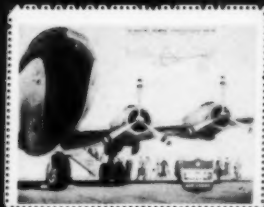
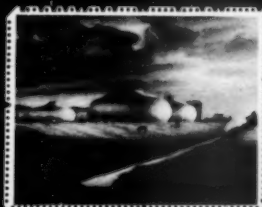
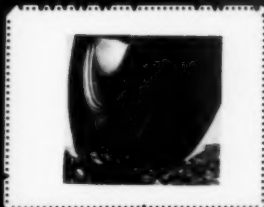
Our file contains thousands of sample proofs relating to the oil, steel, automotive, railroad, aviation, lumber, steamship and television industries... the work of 300 industrial artists.

This is only one category of our master file of 25,000 sample proofs, the work of the more than 4000 commercial artists in America. And every proof is accurately filed as to subject, technique and price range. This file is at your service* —

immediately and *free of charge*.

DIRECTOR'S ART

7 WEST 44TH STREET
NEW YORK 36, N. Y.
MURRAY HILL 7-3157



* Call or write us your problem. A selection of from 10 to 20 artists, all of whom fit your requirements as to time, technique and price range will be sent to you the same day. There is no charge for this service.

Precisely

what you want...

...in the ideal water color brush. Made to the exacting specifications laid down by the very people who use the brush as a basic tool in their work, Delta's "Jewel" is the result of a unity of design and materials... a product of meticulous craftsmanship and the finest selected materials. Here is the answer to your demand for perfect point, shape and balance - for consistent, dependable performance...

Delta's "Jewel"

The "Jewel's" handle: Perfectly shaped, extra-long, well-balanced black satin finish... gold tip.

The "Jewel's" hair: Finest selected Kolinsky... extremely long hair goes deep into ferrule assuring lots of snap... comes straight and full-bodied out of the ferrule, tapering with perfect shape to a strong needle-fine point.

The "Jewel's" ferrule: Seamless nickel... triple crimping insures firm, secure hold will never loosen from handle.

Delta's "Jewel"—"Gold-Tip" Series

Genuine selected red sable water color brushes.

| | | | | | | | | | | | | | | | |
|------------|-----|-----|-----|------|------|------|------|------|------|------|------|------|-------|-------|-------|
| Size: | 000 | 00 | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| Price ea.: | .80 | .80 | .90 | 1.00 | 1.20 | 1.50 | 2.00 | 2.50 | 3.25 | 5.00 | 7.00 | 8.00 | 10.00 | 12.50 | 14.50 |

delta

Write for FREE booklet: The Red Sable Water Color Brush in Illustration, Retouching and Lettering.

brush mfg. corp., 119 bleecker street, new york 12, n. y.

the case of

PLAGIARIZED LETTERING

report of the Joint Ethics Committee

In the January issue of AD&S News this column presented a problem which had been brought to JEC by a lettering designer. He charged a process lettering firm with "lifting" his hand-lettering and marketing it as a photo-lettered alphabet.

The case in question had gone to mediation where the "guilt" was not only admitted by the defendant, but was stated to be a common practice in this field. On the basis of this information JEC sponsored a round-table talk between lettering designers and process lettering firms to define and clarify the rights of the designer and the limitations of the process houses.

The problems apparent in the differing points of view were discussed, possible solutions were considered, and finally a resolution was drafted with the approval of all present. The resolution was referred to the JEC for further study and consideration by legal counsel.

The final resolution has now been approved for release by the JEC for the guidance of all concerned in this and parallel situations. It has been forwarded to the participants of the discussion and a second meeting is to be held in the near future to implement the enforcement of the resolution and to study any further needs in this field.

The JEC approved resolution follows: "Resolved: That the Joint Ethics Committee recognizes it as an accepted practice that any letter form or alphabet design may be used by any one other than the original artist for graphic guidance, but the employment of such means as tracing, pasting, photostating, photographing, or any mechanical means for its re-use is considered plagiaristic and in violation of ethical standards."

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Director & Studio News, Circulation office, 43 E. 49th St., NYC 17.



RALPH TORNBERG INC.

advertising photography

1780 BROADWAY. CORNER OF 57TH ST.
NEW YORK 19 • COLUMBUS 5-5864

OH! DOCTOR..

Photographers, just like doctors, are specialists. "Bring us your headaches."

ASSOCIATION OF PHOTOGRAPHERS

Ben De Brocke... *Advertising*
Corry... *fashion*
Dan Coleman... *reportage*
Helen Post... *representative*
270-W PARK AVENUE • NEW YORK 17, N. Y.
EL. 5-4291 — PL. 3-4424

Each Photographer a Specialist

167126

JUST OUT! GET YOUR COPY!



UNDERWOOD & UNDERWOOD

319 East 44 Street New York 17, N. Y. 646 North Michigan Ave. Chicago 11, Illinois

Gentlemen:

Please send me a copy of your new catalog, "Underwood Reserve Illustrations, Ninth Edition," showing a representative sampling from among thousands of new stock photographs now available. I enclose \$1.00 to cover cost.

Name.....

Address.....

City.....State.....

WANTED

by leading art directors for hot advertising design



JOHN CAHILL *alias Jake the Peddler, alias Jack the Nipper*

DESCRIPTION: Pleasantly deceptive, known to be a heavy spender, ulcerous condition, not yet serious, receding hairline identifies with profession (also elbow patches).

HEIGHT: 5184 POINTS; **WEIGHT:** BOLD FACE; **COLOR OF SKIN:** IPI 32-56-6;

COLOR OF EYES: HANCE R-6707; **COLOR OF HAIR:** CALINK A-27-1; **AGE:** IN THE WOOD.

OFFENSE: Has spent entire life being sought out by art directors; juvenile activities in production of hot advertising; early became the mob leader; switched to operating design ring out of Los Angeles; recently moved scene of activity to Beverly Hills; now fencing originals by Gould-Smith; if you want further information on this man, call Gould-Smith at CR. 4-6851. Approach without caution, armed to the teeth with the most high-powered advertising design in the country; completely without fear in face of dead-line.

REWARD: *the best advertising design!*

Aspen Conference is June 23-29

The 1954 International Design Conference gets under way Wednesday, June 23, at Aspen, Colorado. Emphasis this year will be on the relationship of design to society and a way of living. Many of the speakers, instead of being designers, as in past conferences, will be leaders in the physical and social sciences. The first two mornings of the Conference will feature speakers. Remaining mornings will be devoted to round-table discussions, with afternoons reserved for seminars.

Three-man Conference committee includes Carl Maas, Standard Oil Co. (N.J.) art director, Gyorgy Kepes and Will Burtin.

Fresh exhibits will be put up daily to coordinate with talks and round-tables. Some already planned are: display of the new design program of the Boston Better Business Bureau; work of Burle Marx, Sao Paulo sculpter, painter, and landscape architect; the development of the chair, by Italian architect Gio Ponti, and a study of German traffic plans.

Some of the questions the Conference will consider are: what is the essential difference between modern and Renaissance man? Are we making fullest use of our personal and environmental facilities? What can we do to more fully understand our means of communication, visual and otherwise? What is design? Can planning opposed to rigid concepts, work in the framework of a free society?

The Conference will close Tuesday, June 29. The mid-week opening and closing permits those attending to take advantage of the family rates on airlines and leaves free weekend time over the middle weekend for a "seventh inning stretch."

For information about hotel or travel reservations, write Aspen Institute of Humanistic Studies, Aspen, Colorado.



Changes to photos Latest Coca-Cola ads are using photography rather than their previous approach with art work, says Dean Coyle, AD at D'Arcy. Edgar De Evia photographed this "After the Prom" ad of the present Mondrian series.

Heiffel retires, becomes consultant

Eugene Heiffel, a vice president of G.M. Basford Company, a New York Agency, has retired. He has been associated with Basford for twenty years and will now act as an independent art consultant to the agency. Mr. Heiffel is a member of the New York Art Directors Club.

N. Y. ADs to select "Model of the Year"

The Art Directors Club of New York is sponsoring a competition to choose "The Art Director's Model of the Year". This competition is in conjunction with the 33rd annual exhibition which will culminate on the 8th of June, 1954. Object is to select, on as an equitable basis as possible, the outstanding adult female model of 1953.

"The Art Director's Model of the Year" will receive an art directors award on or about June 8th. It will be presented at the Awards Luncheon at the Grand Ballroom, Waldorf Astoria. The winning participant will also make appearances at the preview of the 33rd annual exhibition and on television and radio.

The leading model agencies are co-operating by endorsing the idea and notifying their models of the plan. The competition is open to the adult female who has earned all or part of her income in work that was graphically reproduced (including TV) in 1953.

Chicago studios elect

Association of Art Studios in Chicago have elected the following officers: Dick Lewis, Dick Lewis Studio, president; Stanley F. Anderson, S. Frederick Anderson Studio, vice president; and Stanley R. Anderson, Berlet-Anderson-Marline, Inc., treasurer.

St. Louis elects Czufin

Rudolph Czufin has been elected head of the Art Directors Club of St. Louis. Mr. Czufin is vice president and executive art director of Gardner Advertising Company.



Wholesome approach pays off C. A. Mathisson, Mathisson and Assoc. (Milwaukee), operates on the philosophy that dignity and quality in advertising does appeal and is lucrative to the client. In Miller Brewing Co. campaigns he follows this principle in each of the four types of ads: fashion series, which appears in Vogue and Harper's Bazaar; the general prestige group, which runs in New Yorker, Time and Gourmet; the food series; and the sports series.

He and his co-art director, Taylor Poore of Chicago, conceived this Christmas ad to underscore product's prestige, and Leslie Gill (New York) has caught this in high fashion photography. Logo-type is distinct, large bottle does not detract from the illustration. Readership and sales results have caused demand for product to exceed supply.

But Mr. Mathisson says it takes courage these days to run such ads.

Direct color separations from gray contact screen

Eastman Kodak announces a new line of neutral gray contact screens for making halftone separations directly from color transparencies, color prints and color drawings. Screens are intended for use in photolithography and for production of color separations.

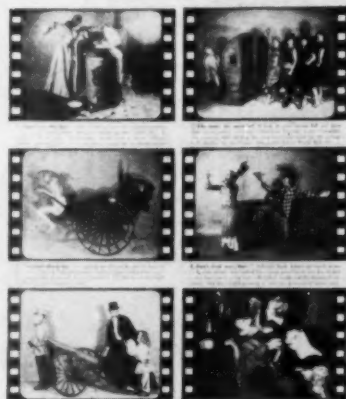
Contrast can be achieved by 1) flash control to lower contrast in the shadow end of the scale, 2) partial no-screen exposures to add highlight interest, and 3) still development to control highlight contrast.

Screens are priced from \$18.95 to \$105.35 and come in sizes from 8 x 10 to 22 x 23 and 150-line rulings only.

US art societies to be represented at UNESCO meet

Fourteen leading national art societies, with a combined membership of 5,000 painters and sculptors, have formed a Joint Committee to make provision for professional American artists representation at the General Assembly of the International Association of the Plastic Arts. The Association will meet in Venice next fall under the auspices of UNESCO.

Other artists or art groups may become associated with the Joint Committee by contacting Mrs. Ruth Yates, Studio 37, 58 W. 57th St., New York 19.



Old-Time movie Electric Companies scenes restaged Advertising Program features photos of scenes typical of early silent movies. In order to solve the many legal problems of obtaining and using old films, AD Edward Warwick (N.W. Ayer, Phila.) suggested that Ben Rose make some new ones. Rose held a costume party in his New York studio during which he got the authentic looking photos used in the campaign. Ads have appeared during Feb., and Mar. and April in Saturday Evening Post, Collier's, Look, U.E. News and World Report and farm magazines.

New dye transfer technique cuts costs, eliminates stripping

A stripping and silhouetting dye transfer technique has been devised by Pace & Van Camp Color Laboratory, 480 Lexington Ave., New York. The new low-cost process was specifically designed for assembling advertising layouts from color transparencies of any size. It is said to provide complete color control and precise registration of any number of objects and permit overlapping images to be partially transparent, super-imposed or silhouetted completely, as desired.

Thom elected to SOI

Robert Thom, nationally known artist from Birmingham, Michigan, has been named to the New York Society of Illustrators. Mr. Thom is currently painting the History of Pharmacy series for Parke, Davis & Co. So far, 19 paintings have been released and others are scheduled through 1955.

Fine art by mail

Top quality, limited edition prints of fine art produced here and abroad are being made available at low cost by the International Graphic Arts Society. IGAS functions much like a book-of-the-month club. For a \$10 annual fee one receives bulletins which illustrate and describe prints currently available, and a 16 x 20 interchangeable frame. Subscribers agree to purchase three prints a year at from \$4.50 to \$8.50 apiece. The actual prints may be viewed at IGAS headquarters before purchasing.

Important feature of this art-by-mail plan is that top quality work is chosen by a jury composed of leading artists and museum directors. For further information, write to the Society at 65 W. 56th St., New York 19.



Chocolate lettering On January's Sealtest ad for Choc O Nut ice cream, prepared by N. W. Ayer (Phila.) the layout features the words Choc O lettered in chocolate and Nut lettered in real chopped almonds. That was free-lance artist Arthur Williams job. He tried melted fudge. It didn't look appetizing, even painted with oil and lacquer, nor did chocolate pudding. Finally cake icing came to the rescue and George Lazarnick (New York) was able to photograph a shining rich Choc O. The nuts were easy—going down, that is.



Gimmick has tie-in Green Chrysler on a pale blue background comes to the fore with the multiple eye-catchers which are more than attention-getters. Copy ties in these road signs with car's ease in complying with them. AD: Bert Emmert, McCann-Erickson (NYC); photographer: Richard Beattie.



Wall-to-wall bleed Textural rendering of Magee Carpet was by photographer Fred Baker (Studio Associates, NYC). Ben Spiegel, AD at Grey Advertising (NYC) had two artists for the house: William Teason did the exterior and interior is by Jeremiah Goodman.



French poster artists are supplying art for N. W. Ayer's French Line campaign to develop the theme, "You're in France the minute you step aboard." Charles Cobelle, Ledoux and Dobignard are working through their New York representatives with Paul Darrow, AD.

Having the work done abroad required some special handling. French poster artists are not used to following rigid layout instructions. Their originality and typical spirit were wanted, but certain requirements had to be met. The artists were instructed to include a picture of a French Line ship, names of the Line's ships, headline and signature. Beyond that the artist could follow his own ideas. Preliminary sketches are sent to New York to be checked by agency and client.

Ads, two of which appear above, are in national magazines in full-color.



ATI to exhibit new sales aids

The first Sales Aids show, sponsored by The Advertising Trades Institute, will exhibit hundreds of new products and techniques May 10-11-12 at the Biltmore Hotel, New York.

Guest tickets may be had from Thomas Noble, suite A511, 270 Park Ave., New York.

Mallison, Greb, Symons form Photography Place

A new enterprise called Photography Place Inc. located in two adjacent buildings at 240 East 45th St., N.Y.C. has been formed by the joining together of Clare Mallison, formerly manager of Vogue Studios; George Greb head of the company bearing his name; and Bill Symons, who recently resigned from Studio Associates to help form the new corporation.

Associated with them are Ernst Beadle, Cecil Beaton, Henry Clarke, William Grigsby, Don Honeyman and Norman Parkinson. Mr. Beadle will also continue to contribute to Harper's Bazaar and the others will continue their association with Conde Nast.

This merger, one of the larger switches now taking place in the photographic field, is headed by George Greb, President; Bill Symons, Executive Vice President, (Mr. Symons is a former Director of Advertising for McGregor Sportswear) and Clare Mallison, Vice President. Miss Mallison will continue her work of developing new talent at Photography Place.

It is the aim of the group to supply top editorial photographers to the commercial field under conditions that will allow either a group solution or an individual approach to most photographic advertising problems.

12 designers, 1 theme

Davis, Delaney, printers, launched a 12-month blotter mailing campaign in February with a folder announcing each of the 12 mailing pieces to follow. Campaign was conceived and developed by Edward Gottschall, editor of AD&SN and Rush magazine. Folder was designed by Bradbury Thompson.

Each blotter will have identical copy interpreting the theme, "Better Printing for Better Selling". Each has been designed by a different artist: Lester Beall, Will Burtin, Suren Ermoyan, James Flora, Robert Gage, George Guisti, George Krikorian, Leo Lionni, Joseph Low, Herbert Matter, George Samerjan and Alex Steinweiss. At the end of the series, recipients will vote for the best of the mailings.



A set was built to obtain a one-shot fashion photo of a Davidow suit as advertised by H. L. Hudson, Dick Rutledge (Studio Associates, NYC) photographed the model against a background of enlarged photos of new cars. AD Bernice Wild (Morey-Humm & Johnstone, NYC) planned the ad to appear as bleed, though bleed space was not bought.



Five-in-one puppet idea Ruth Hasinger, AD at Amos Parrish & Co. (New York), used puppets to show five Judy Bond blouses without losing individual detail. Photographer Jon Abbot used strobe lighting to pick up the fine detail. Ad appeared in 4-color, full page in the Sunday New York Times.

IDI Design Award closes April 30

The Fourth Annual IDI Design Award Program closes for entries on April 30. The award is a token of recognition from the profession to a designer or team of designers for outstanding work in the field of Industrial Design.

For entry data write Paul R. McAllister, Fourth Annual IDI Design Award Committee, 1226 N. Dearborn Pkwy., Chicago 10, Ill.

New Detroit studio

George Fitzgerald, figure illustrator, Dave Slotkin, mechanical illustrator, and Jose Calvillo have combined to form Fitzgerald, Calvillo and Slotkin Studios, Inc. at 1005 Stephenson Bldg., Detroit. This is the location of the former Fitzgerald studio but quarters and services have been enlarged to provide a complete agency service.

Artists Equity elects

Julio de Diego has been elected president of the New York Chapter, Artists Equity Association. Four vice presidents elected were Jacob Lawrence, Minna Harkavy, Karl Fortess and Elias Newman. Others elected were: George Barber, corresponding secretary; Lilian MacKendrick, recording secretary; Mary Koffler, treasurer.

College students exhibit art

California College of Arts and Crafts, Oakland, is currently circulating sixteen traveling exhibitions of student art work. Each show consists of 12 to 20 original works of art in all media. Exhibits go to high schools and colleges on the West Coast.

For further information, contact Jason Schoener, Director of Art Services, California College of Arts and Crafts, 5212 Broadway, Oakland.



Art directors fete Coiner N. W. Ayer's ADs marked the 30th year of Charles T. Coiner's affiliation with the Philadelphia agency. He joined Ayer in 1924 as a layout designer, became art director in 1929 and was made vice president in charge of the department in 1936.

In 1949 Coiner was the first American to be given the Annual Award of the National Society of Art Directors for "distinction in the practice in his profession". Notable examples of the campaigns which he has supervised are Container Corporation's State Series and Great Ideas of Western Man Series, and the diamond advertising for DeBeers.

During the war he created all the Civilian Defense designs and government posters. The Red Feather insignia and NRA Blue Eagle are also his creations. Coiner is director or advisor to a number of art schools and museums and the author of many articles on advertising art. His paintings hang in several leading museums.

One of the highlights of the celebration honoring Coiner was a series of prints of his photograph touched up to represent various phases of his career. The starry-eyed young man who joined Ayer 30 years ago and Coiner waiting for a pension are shown above.

New film features High-speed, low grain

A new high speed professional sheet film, Kodak Royal Pan, is now available. It is twice as fast as previous films of this type. The increase in emulsion speed has been achieved without any increase in film graininess.

The new film is expected to prove of tremendous value to press, commercial, portrait, illustrative, and industrial photographers since it will permit photographers to make pictures which have heretofore been almost impossible.

The new film has an A.S.A. exposure index of 200 for daylight. The tungsten index is 160.

Kodak Royal Pan has been designed to give improved shadow tone contrast or crispness and incorporates factors in the emulsion which reduce the tendency of highlights to "block up," as is often the case where overexposure or overdevelopment occur.

This reduced blocking characteristic is expected to be of particular help to photographers when the lighting range cannot be carefully controlled, since the resulting negatives can be printed with less shading and dodging. In such instances the greater transparency of the highlight areas also will be helpful in the production of better quality prints from difficult subjects.

By design the new film will tolerate a very wide range of both over and underexposure, and still produce negatives which will make satisfactory prints. The film also has great development latitude so that the contrast of the negative will not change as rapidly with small amounts of overdevelopment.

For example, a series of negatives exposed the same time and developed for 4, 5, and 6 minutes might very easily produce equally acceptable prints on the same grade of paper. Even a negative developed as much as 8 minutes requires only one grade softer paper.

The increased speed of the film will in many instances permit pictures to be made with press type cameras which heretofore could only be made with reflex or miniature cameras having faster lenses. Pictures can also be made under conditions which would previously have been impossible for picture taking with professional sheet film cameras. On the other hand, the new film offers tremendous opportunities for improving the general run of photography because the lens stop can now be set one full stop smaller leading to increased depth of field or range of sharpness, or the shutter speed can be doubled to better stop subject movement.



Jell-O picks up new audience Y & R's present Jell-O animal campaign is filling the bill on two counts, according to Jack Anthony, assistant AD: it maintains or surpasses the pace set by the previous campaign and has picked up an additional group, children.

The animal idea started with copywriter Shirley Simpkin. Jack Anthony, Creative Supervisor on the account, put the idea into layout form. Client gave an enthusiastic go-ahead. Several members of the art and copy department have contributed to the campaign since its inception.

Next problem was to find an artist who could render animals with a warm personality all their own. Jack Welsh was chosen. He usually didn't follow the layout, but created a new character in every case and often a new situation, juggling the animals to obtain a better view or expression.

Campaign is staggered in Life, Look, SEP and Colliers, so that one is running each week in one of the four books. Ads are used as displays in store sale tie-in.

In addition this faster film also permits more and better pictures to be made of night sporting events. In trade tests it has extended the picture-taking possibilities in color photography when it has been used in one-shot color cameras.

Kodak Royal Pan Film is available in all standard sheet film sizes.

Who's Who to publish Blue Book of Awards

Publishers of "Who's Who" are compiling material covering 1954 awards of national reference interest and will include as a major classification Art and Art Direction.

All donors of awards, prizes, fellowships and scholarships of national importance relating to this field are invited to send full particulars to The Blue Book of Awards, A. N. Marquis Company, Marquis Publications Bldg., Chicago 11, Ill.

SAAD names officers

Cyron Snyder, art director of Container Corp. of America, has been elected president of the Society of Artists & Art

Directors, San Francisco. Three vice presidents named are Paul Forster, free lance artist; Preston Pilhower, J.W.T.; and Milton Halberstadt, free lance photographer. Other officers are Mary Heisler, free lance artist, secretary; Herbert Heidinger, West-Marquis Inc., treasurer; and Louis Shawl, Shawl-Nyeland & Seavey Art Service, controller.



NY AD Club names show judges

Panel of judges has been chosen for the 33rd Annual National Exhibition of Advertising and Editorial Art and Design: Norman Rockwell, Charles Coiner, Irving Penn, Charles Tudor, John H. Tinker,

Charles Gruen, Richard Avedon, Austin Briggs, Bradbury Thompson, Fred Ser-genian, Jan Balet, Alexander Liberman, Ben Rose, Paul Smith, Georg Olden, Wallace Elton, Al Parker, Lester Beall, Frank Eltonhead, Herbert Matter, Fred Ludekens, Alexy Brodovich, William Irwin, John Jamison, Alvin Lustig, Robert H. Blattner, Charles Kerlee, Norman Tate, Charles Faldi, Juke Goodman, Mark Seelen, William Duffy and Loren Stone.

Exhibition will be held at the Associated American Artists Galleries, 711 Fifth Avenue, New York, June 8-25. Deadline for submissions was March 22. Further information may be had from Suren Ermoyan, chairman, exhibition committee, Art Directors Club of New York, 115 E. 40 Street, New York 16.

Boston plans first show

The First Annual Exhibit of Advertising and Editorial art by the AD Club of Boston makes its debut June 1. Roland Baum is chairman of the exhibition committee. Deadline for entries is April 14. Exhibition will be at the Boston Public Library Galleries and the Awards Dinner at the Grand Ball Room, Sheraton Plaza on June 15.



Cloutier heads Montreal club

Albert Cloutier, A.R.C.A., art director for Rapid Grip and Batten Limited, has been elected president of the Art Directors Club of Montreal.

Other officers named were: Stanley Engel, Federated Press, 1st vice president; Phil Panneton, Williams-Thomas, Ltd., 2nd vice president; David Feist, Harold F. Stanfield, Ltd.; secretary, Margaret Kerlin, J. Walter Thompson, treasurer.

RIT incorporates Rochester AD courses

Rochester Institute of Technology has made the annual lectures of the Rochester Art Directors Club a regular part of the school curricula. The course is listed in the catalog and is for senior art students.

Now in its third year, the course consists of ten sessions, each lead by a member of the club. Course committee, headed by Bill Smith, of the Eastman Kodak Co. ad department, includes Fayette Harned, AD, Charles L. Rumrill & Co., and Tom Ruzicka, AD, J. P. Smith Printing Co.

Mr. Harned opened the course March 4 with an evening on "How Advertising Art Departments Operate." Mr. Ruzicka followed with "Design of the Printed Page." Bill Rolley led the third meeting on effective use of type and lettering. Mr. Smith led the evening on advertising illustration. How to prepare a mechanical layout was the theme of session lead by George Kaplan. Dick Williamson and Vic Boero guided a session on rough layouts and student design problems. Mr. Boero and Walt Shaw will direct the April 22 class, "From Rough Layout to Comprehensive." Walt Shaw and Dan Marciano will criticize student comprehensives on April 29.

May 13 session is on job hunting. Awards dinner closes the series May 27 when club president Dean Reynolds will award certificates to the students.

chapter clips

Atlanta: Hin Bredendieck, Associate Professor of Industrial Design at Georgia Tech., spoke on design at a recent meeting. Mr. Bredendieck is of the Bauhaus School.

Baltimore: Plans have been made for a regional art exhibit in May to cover Delaware, Virginia, North and South Carolina, Maryland and West Virginia.

Reginald Watkins exhibited his watercolors and paintings at the Vagabond Theater in March.

Two recent speakers at the Club were Bernard White, Argosy Magazine, on the masculine approach to illustration, and Alex Chaite, Fredman-Chaite Studios, on the growing importance of the art art studio to the art director.

Boston: A jury has been appointed to select the recipient of the Famous Artists Course Scholarship.

Chicago: New members of the ADCC are: James F. Beird, Ruthrauff & Ryan; Barney Brienza, Pabst Sales Co.; Al Jacobs, Burlingame-Grossman Adv.; Joseph Kubricht, R&R; Norman A. Ulrich, Norm Ulrich Adv. Art Studios; Leonardo Mariani, Pabst; Richard Seeger, Pabst; and Harry J. Smedley, Jr. R&R.

Los Angeles: New names of the Club roster: Tom Kelley, photographer, Alan Tasker Brown, Utility Appliance Corp.; Harvey Thompson, instructor in Advertising Design and Illustration, Art Center School; and Walt Friedman, Ben Bronson.

Judges in the 9th Annual Exhibition were Arthur Millier, John Entenza, Ted Parmalee, Al Camille, and Stan Galli.

Montreal: Robert Fawcett, free lance illustrator, spoke at the February meeting.

New York: Yun Gee, Chinese artist and founder of the Art School of Diamondism and Modern Gallery in San Francisco, was guest speaker March 3.

Philadelphia: Fred Farrar, New York author, designer and typographic art director spoke on the elements of design and adaptability of type.

Rochester: Industrial designer Egmont Arens addressed the March dinner meeting on Industrial and Package Design... at February meeting, A. Dexter Johnson, Assistant Advertising Director of Eastman Kodak Co., spoke on "What's The Point of View," reminded ADs that the client is chiefly concerned with sales effectiveness of the ad, that creative ideas should also be sound selling plans... Jack Collins, senior illustrative photographer for Eastman Kodak Co., is leaving the company to free-lance in color photography. He will specialize in scenic, animal, and outdoor subjects. He's a Fellow of the Photographic Society of Great Britain, Fellow of the Photographic Society of America, and Honorary Master of Photography of the Photographer's Association of America.

San Francisco: 16 Club members spent a full weekend with the L.A. Club as special guests. Stan Galli was guest speaker at the San Francisco Night event. Included in the itinerary was a private preview of the L.A. Show, tour of the new CBS-TV studios, open house at various studios and other special events. This was the first get-together of the two clubs.

Seattle: The Show is on!—til April 16 at Frederick & Nelson.

production bulletin

ADs can now specify three new typefaces, fluorescent silk screen oils, and new white vellum offset paper

Most newspapers have 11½ pica columns: Eleven additional newspapers have reduced their column widths from 12 to 11½ picas. Thus far, 268 ANPA members, 61%, have conformed to the standards recommended by the American Newspaper Publishers Assn.

A B C D E F G H
Q R S T U V W
5 6 7 8 9 0 a b
l m n o p q r s t

Two new foundry type styles and a text face have just been put on the market. Studio Bold, companion to the Studio series, was designed by A. Overbeek for Typefoundry Amsterdam. Available in sizes from 10 to 72 point, specimen sheets can be obtained from Amsterdam Continental, 268 Fourth Ave., New York, N. Y.

Brody

Brody, based on a popular hand-lettering style, is available in 18, 24, 30, 36, 48, 60 and 72 point sizes. It is cast on a square body is, non-kerning. Specimens from American Type Founders, 200 Elmora Ave., Elizabeth B, New Jersey.

This is a specimen of Primer with *Italic* and **SMALL CAPS**. This basic type face was designed by noted American artist Rudolph Ruzicka exclusively for Linotype.

Primer has added 7 and 9 point sizes to the 6, 8, 10, 11 and 12 point sizes previously available. Designed by Rudolph Ruzicka. Specimen showings from Mergenthaler Linotype Co., 29 Ryerson St., Brooklyn, New York.

New fluorescent colors:

Velva-Glo oil paints, new fluorescent colors for silk screen and poster painting, will have greater brilliance and longer color life, according to Radiant Color Co., manufacturers. Exposure tests on a vertical plane show that two medium coats will remain effective outdoors for 3 to 6 months, and silk screened one stroke through No. 8 silk, retain their color 30 to 60 days outdoors.

Paints come in chartreuse, orange-yellow, orange, green, red, cerise and orange-red. They have no harmful effect on lacquer stencils, can be thinned with mineral spirits, print sharp and clean, dry fast to form a flexible film that can be scored and die cut.

These paints are useful for painted outdoor displays, jumbo cut-out letters, silk screened car cards, traveling displays, billboards and point of purchase material.

Modern Offset is a new white, vellum finish sheet for offset printing. Available from Hobson Miller Paper Co., 280 Lafayette Street, NYC. Featured is the special size, 22½ x 26 in 50, 60, and 70 lb.

ILLUSTRATION

SUPPORTED BY A COMPLETE ART SERVICE



19 W. 44 ST., N. Y., PHONE: MU 2-7952



Prestige vs Performance

These advertisements represent two different campaigns by Chrysler that appeared in the Saturday Evening Post in the past year. One campaign used a "prestige" appeal the other was a "performance" appeal. Which appeal attracted more readers?

answer

Although both campaigns attracted a considerable number of readers, the Imperial prestige campaign did much better. The prestige campaign averaged a 62 per cent Noted and 19 per cent Read Most. The performance campaign averaged a 49 per cent Noted and a 10 per cent Read Most.

The Imperial campaign created a prestige appeal through the use of smart silhouette illustrations plus "prestige" copy in special italic type. All of the illustrations appealed to class, smartness and distinctiveness. The one shown here, for example, used the gloved hand, the Chrysler Imperial symbol and a long-

stemmed rose to create the effect. The picture of the long, sleek, black car at the bottom of the advertisement also added to the effect.

On the other hand, the performance campaign used more or less a straight automobile advertisement format. The illustrations of the car models at the top and bottom of the advertisement used natural settings but they had nothing directly to do with the performance theme in the headline and copy of the advertisement. Perhaps if the illustrations had been working more toward illustrating the performance theme, the campaign would have pulled higher readership scores.

The scores, reported by Daniel Starch and Staff, Mamaroneck, New York, are:

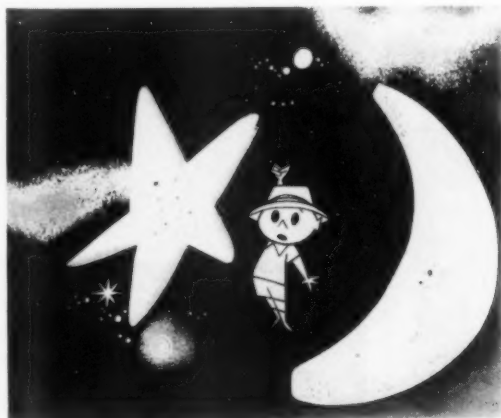
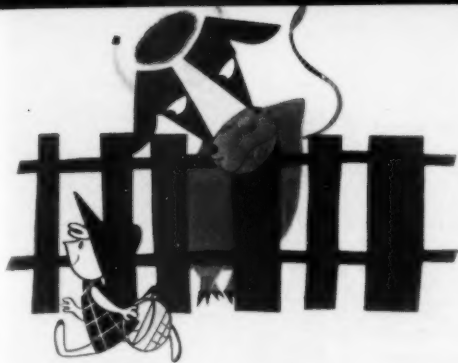
| Campaign Average | Noted | Prestige Appeal | | Read Most | Performance Appeal | | Read Most |
|-------------------------|-------|-----------------|-----|-----------|--------------------|-----|-----------|
| | | Seen- Assoc. | | | Seen- Assoc. | | |
| Per Cent of Men Readers | 62% | 59% | 19% | 49% | 47% | 10% | |
| Readers Per Dollar | 117 | 111 | 35 | 87 | 83 | 17 | |

Noted denotes the percentage of readers who, when interviewed, said they remembered having seen an advertisement, regardless of whether or not they associated the advertisement with the name of the product or advertiser.

Seen-Associated denotes the percentage of readers who said they remembered seeing the advertisement and associated it with the name of the product or advertiser.

Read Most denotes the per cent of readers who read 50% or more of the copy.

Readers Per Dollar is a measure of the number of readers obtained for each dollar invested in space cost.



the A. D. belongs in tv animation

RAY PATIN

Confucius must have been an Art Director at heart. At least his pitch in favor of pictures is still the best commercial ever devised for ADs. Whether the odds are still 1,000 to 1 that pictures sell better than words may be debatable. But I have a hunch the old boy may be chuckling in his sarcophagus since TV came to town.

An animated TV film is made of many pictures—1440 frames to the minute, to be exact. Using 1,000 to 1 ratio, an animated spot can be called a pretty powerful weapon. Animation techniques allow frame by frame control of action, composition, tone values and camera movements. Combining this control with the added advantage of words and music, we realize the limitless possibilities of animation.

We hesitate to use the term "animated cartoon." There are still too many people who think in terms of earlier techniques—that animation is limited to the use of a "circle" formula in the drawing of heads and bodies, that backgrounds and characters should have a "moldy fig" appearance.

TV has done a lot to encourage the search for newer and better animation techniques. The time limit on commercial messages to one minute or, most often, 10 and 20 seconds, forces us to be more direct, to eliminate unnecessary frills and fluffs.

In transplanting ourselves from the making of entertainment films, we've tried to bring along the better tools and only the better tools, and to forget the undesirable methods. We've attempted to learn and continue learning from the ones who preceded us in the advertising field.

We've learned a lot from agency ADs. We only wish we could work with them more often. Art Directors *belong* in the TV picture.

Continued...

Continued

Copy writers are nice guys too, God bless 'em. We'll always need the word-smiths, but when it comes to talking techniques, an AD can give strong support in the planning stages of a film.

An AD is not expected to know all the mechanics peculiar to the animation industry. The final planning should be left to the people who have lived with the business for years. But there's a lot an AD can do to nudge his way more actively into the TV field.

First: Don't be frightened by the seeming complexities of making a TV film. Even the veterans in the animation business, after knowing all phases will stop and say, "Yes, but what makes 'em move?" It takes a lot of people, all specialists, doing their bit, to complete a film. No one man need know all the steps.

Second: Look at a lot of TV spots. You might hate yourself, but find out *why* they may be good or bad.

The time dimension

Third: Learn to think in time dimensions. Remember, a viewer has only a fleeting glimpse of each scene. Unlike space ads, the viewer can't give each layout unlimited study. The length of a scene or sequence is governed by the written copy. This is where the word and picture men should get together.

Fourth: Unfortunately, a movie screen proportion is fixed. There is no freedom to change it.

Fifth: Fight for simplicity and good readability. Otherwise forget that this is another medium. Your art training has qualified you 90% to be an animation authority. The other 10% can be left to the animation crew.

As a friend recently put it, "This business is a real 'United Nations.'" It takes a lot of good combined thinking to get a good result. There are very few geniuses who know *all* the answers. Faith in the other guy's ability is important. The faith starts with the client and should never be forgotten by the agency or producer.

Story planning is important. When a man wants a building he gets a good architect. With a good set of plans a builder builds a good building. So it is with films. A story board is our blue print, we can do it ourselves, (as we most often do) in cooperation with agencies, or start with one all set to go. The film will be no better than the thinking in the

storyboard or script. We may be proud that we were chosen to do a job because we have successfully sold a client's beer, oil or can of peas in other spots, but we yell like a stuck pig if the blue print's not right on a new assignment.

It's encouraging to know that faith is breaking geographical barriers. Viewing the film entries in the Ninth Los Angeles Art Director's Show brought out pointedly that Los Angeles' producers are working successfully with agencies across the nation. Our three accepted entries were produced for agencies in Cleveland, Chicago and Seattle. Good preparation plus rapid communication via phone, wire and teletype brings us close to the people we work with. The closest communication we have, however, is *faith*.

Color brings a new excitement to animated TV commercials. It takes little imagination to know what a tremendous advantage this will be. Other advances, not only technically, but also in the quality of art, are coming rapidly.

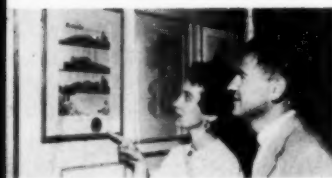
The animation studios are very appreciative of the acceptance of their films by the Art Director's Clubs in their annual shows. To include animation as an "art form" in the advertising field is a challenge to the film producers. It is also an invitation to the Art Directors to be more curious about the medium. I speak for all producers when I extend an invitation to all who may be even remotely concerned with the making of TV commercials, to mingle with the people who make them. We can learn a lot from you and I'm sure the reverse is also true! Editor's Note: Ray Patin, head of Ray Patin Productions of Hollywood, spent some 6½ years with Disney, 3 years with Warner Brothers, and established his own firm in 1947. During this period, he has watched TV struggle through its toddling days into the commercial giant it is today. And his firm has developed animated commercials for many of the nation's leading products—such names as Kellogg's Corn Flakes, Treesweet Orange Juice, Pacific Telephone and Telegraph, MJB Coffee, Raleigh Cigarettes, Armour & Company, Bromo-Quinine, Standard Oil of California, and Rainier Beer have appeared on Patin work sheets.

During the last two years, Ray Patin has been awarded two Certificates of Merit and the Club Medal from the New York Art Directors. In the recent Ninth Annual Exhibition of Advertising Art in Los Angeles, his firm was awarded both the Merit Award and Club Medal. His Bardahl commercial claimed first place in Billboard's national survey recently.



Advertising is recognized as a prime force in our economy. The importance of art in advertising is gaining recognition. While we do not venture, in this exhibition, to categorize or judge art as to its selling effect, it is inherent that good art is good communication. To this end, the Annual Western Exhibition not only emphasizes standards of quality, but endeavors to bring into sharper focus effective and new directions of the past year in communicative advertising art.

JACK ROBERTS, president
art directors club of los angeles





george w. kleiser award

ART DIRECTOR: gould-smith

DESIGNER: jerome gould

ARTIST: jerome gould

CLIENT: huntington hartford theatre

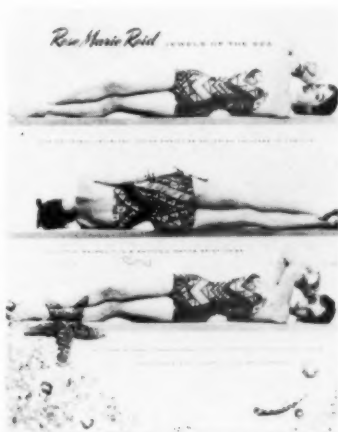
dillon lauritzen award
ART DIRECTOR: stan galli
ARTIST: stan galli
CLIENT: weyerhaeuser timber company
AGENCY: cole & weber



31
 winners
 from



THE LOS ANGELES CLUB'S NINTH ANNUAL SHOW



medal award for best design
 of complete unit

ART DIRECTOR: jack roberts

DESIGNER: gloria kamberg

ARTIST: beryl & rene

CLIENT: rose marie reid

AGENCY: cursor/roberts/inc.



medal award and certificate award for
 best tv commercial

PRODUCER: ray patin productions

ART DIRECTORS: marlowe hartung-ray patin

DESIGNER: lew keller

ARTISTS: fred madison-gordon legg

CLIENT: bardahl manufacturing corp.

AGENCY: wallace mackay company



medal award for
 best photograph

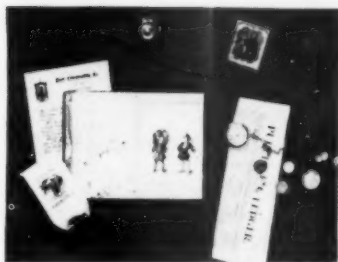
ART DIRECTOR: arthur shipman

DESIGNER: arthur shipman

ARTIST: todd walker

CLIENT: frank bros.

AGENCY: madden &
 shipman



medal award for best design
 of complete unit

ART DIRECTOR: saul bass

ARTIST: saul bass

CLIENT: brett
 lithographing co.



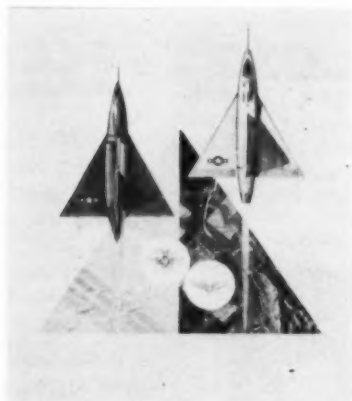
merit award for consumer magazine
photograph, color

ART DIRECTOR: jack roberts
ARTIST: beryl & rene
CLIENT: white stag mfg. co.
AGENCY: carson/roberts/inc.



merit award for trade magazine drawing
or painting, black and white

ART DIRECTOR: john groen
ARTIST: joe henninger
CLIENT: lockheed
AGENCY: foote, cone & belding



merit award for trade magazine
drawing or painting, color

ART DIRECTOR: maurice v. smith
ARTIST: charles kuderna
CLIENT: convair
AGENCY: buchanan & company, inc.



merit award for consumer magazine drawing
or painting, color

ART DIRECTOR: maurice smith
ARTIST: ren wicks
CLIENT: convair
AGENCY: buchanan and company



merit award for consumer magazine photograph,
black and white

ART DIRECTOR: arthur shipman
ARTIST: todd walker
CLIENT: frank bros.
AGENCY: madden & shipman



merit award for consumer magazine
design of complete unit

ART DIRECTOR: arthur shipman
ARTIST: todd walker
CLIENT: frank bros.
AGENCY: madden & shipman

Westways



merit award for editorial art magazine, newspaper, house organ, drawing or painting, color

ART DIRECTOR: lowell butler
ARTIST: bill tara
CLIENT: automobile club of southern california

ROUGHEST, TOUGHEST wrestlers in the world direct from Valley Garden Arena every Saturday on International Wrestling 9:30 pm KNAT channel 2



merit award for newspaper drawings or paintings

ART DIRECTOR: bob guidi
ARTIST: bob guidi-tri-arts
CLIENT: knxt-cbs television



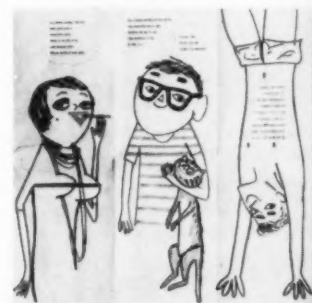
merit award for editorial art magazine, newspaper, house organ, photograph, black and white

ART DIRECTOR: louis danziger
ARTIST: marvin rand
CLIENT: western hardwood lumber co.
AGENCY: david shulgold



merit award for editorial art magazine, newspaper, house organ, drawing or painting, black and white

ART DIRECTOR: norman gordon
ARTIST: harry o. diamond
CLIENT: sunset magazine



merit award for direct mail art

ART DIRECTOR: art shipman
ARTIST: art shipman
CLIENT: modern color, inc.
AGENCY: madden-shipman



merit award for trade magazine design of complete unit

ART DIRECTOR: saul bass, louis danziger
ARTIST: todd walker
CLIENT: general pharmaceutical corp.
AGENCY: yambert-prochnow



merit award for editorial art magazine, newspaper, house organ, photograph, color

ARTIST: maynard parker
CLIENT: house beautiful



merit award for newspaper design of complete unit

ART DIRECTOR: charles menges
DESIGNER: robert beeching
ARTIST: harry kidd
CLIENT: mc clatchey newspapers



merit award for small space ads

ART DIRECTOR: roger kennedy
CLIENT: bea west



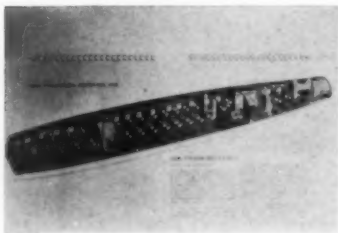
merit award for annual reports, booklet, catalogs, house organs, art

ART DIRECTOR: james real
ARTIST: james real
CLIENT: lockheed



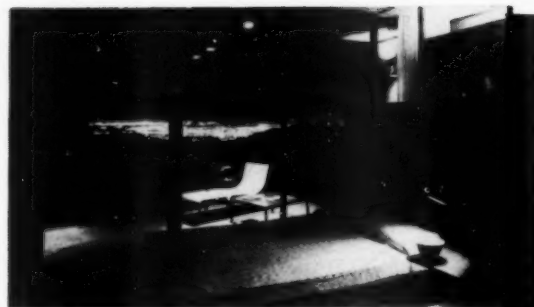
merit award for point of sale displays

ART DIRECTOR: s. j. smith
ARTIST: ben mayer
CLIENT: quikset lockset
AGENCY: carter & galantin



merit award for annual reports, booklets, catalogs, house organs, design of complete unit

ART DIRECTOR: gil franzen
ARTIST: ad artists
CLIENT: lockheed



merit award for trade magazine photograph, black and white

ART DIRECTOR: louis danziger
ARTIST: marvin rand
CLIENT: western hardwood lumber co.
AGENCY: david shulgold

a memorial that lives

merit award for lettering

ADVERTISING DIRECTOR: advertising designer
ARTIST: lou frimkess
CLIENT: jewish centers association of los angeles



merit award for package design, album cover

ART DIRECTOR: jack roberts
DESIGNER: art shipman
ARTIST: todd walker
CLIENT: rose marie reid
AGENCY: carson/roberts/inc.



merit award for direct mail design of complete unit

ART DIRECTOR: gould-smith
DESIGNER: jerome gould
ARTIST: jerome gould
CLIENT: magna mill products
AGENCY: stiller-rouse



merit award for poster (24 sheets and painted bulletins)

ART DIRECTOR: bill tara
ARTIST: bill tara
CLIENT: general petroleum
AGENCY: west-marquis



upcoming artist

Jack Ellenberger gives away his Texas origin in everything he does. His work in design and humorous illustration is direct and vigorous, and he lives the same way.

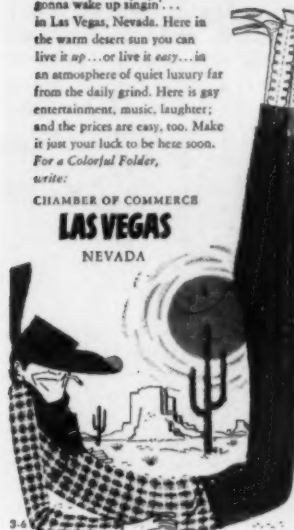
Jack got his training at Art Center School in Los Angeles, following a long tour in the Air Force. Worked first as a designer in the Graphic Department at Kaiser Services in Oakland; moved back to Los Angeles with Spielman Studios, and in 1952 helped form the firm of Studio Artists, where he is one of the partners.

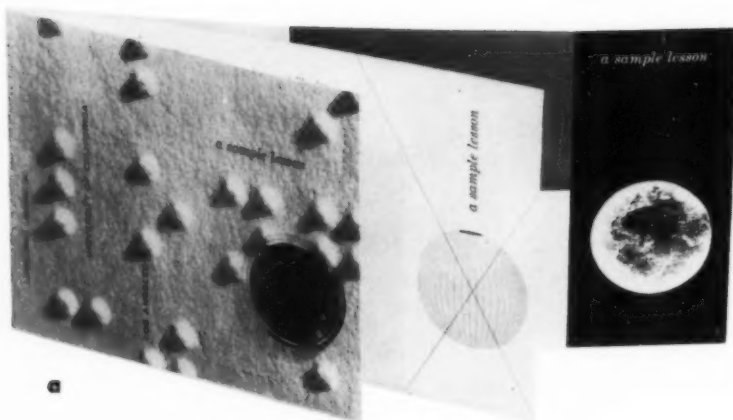
The Ellenberger family includes 1 wife, 2 children, a dog and a bird.

Sun Time AND THE LIVIN' IS Easy!

One of these mornin's you're gonna wake up singin'... in Las Vegas, Nevada. Here in the warm desert sun you can live it up...or live it easy...in an atmosphere of quiet luxury far from the daily grind. Here is gay entertainment, music, laughter; and the prices are easy, too. Make it just your luck to be here soon. For a Colorful Folder, write:

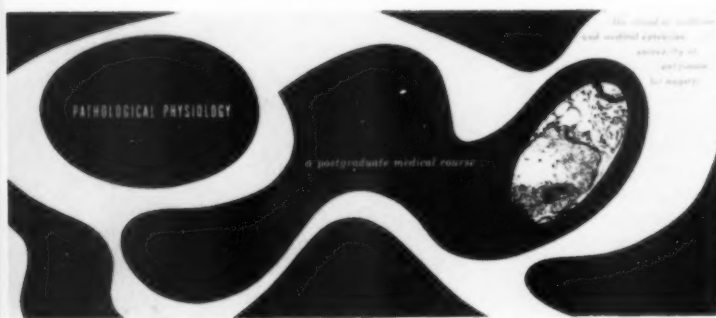
CHAMBER OF COMMERCE
LAS VEGAS
NEVADA





a

a case history uni



b



c



d

University promotion

e

The promotion of any university's activities normally runs to extremely restricted formats designed primarily to satisfy the undefineable "dignity" of an institution of higher learning rather than the public which that institution wishes to reach. The action taken by University of California Extension in Los Angeles almost four years ago, therefore, represented quite a shocking breach in the high barrier walls between the university, accepted advertising principles and the public itself.

In 1949, University Extension was at its highest peak of enrollment in history. To strengthen this position and to move ahead even further if possible was the difficult task ahead. To do this, we had to "glorify" the product; and because a university can not speak of itself and what it offers in glowing copy terms, the decision was made to utilize a progressive art format for all advertising and public information matter.

After surveying the field in the Los Angeles area, we chose J. Chris Smith and Jerome Gould to revamp our promotional program artwise. The problem was difficult: not only to sell each specific class program as a unit, but to coordinate all publications and advertising matter into a general public relations factor for the entire University Extension activity as well.

The following four years brought singularly amazing results, not the least of which was the establishment of the partnership of Gould-Smith. A great many awards have been won and quite a bit of attention has been focused by the advertising profession, other universities and the general public on this program. But, like any other business organization, University Extension was concerned more with tangible returns than the aesthetic acceptance of the program. In this regard, the results are even more amazing.

University Extension's medical program (b through d) has jumped from a deficit offering into an overwhelming success. *A Sample Lesson* (a) drew over 2,000 people. Over 500 copies of an educational film, *Introduction to Jazz* (g), were sold in a field where the sale of 100 copies is large. A simple newspaper campaign based on one standard advertisement (e) drew over 3,000 inquiries within the space of just two weeks.

Generally speaking, the entire University Extension program has shown the remarkable effect of adequate planning and the coordination of art with intent. The 1949 peak has been doubled both in number of students attending classes and conferences and in actual dollar volume. A tremendous segment of the Los Angeles community has become adult education conscious under the impetus of good promotion through good art.

No small amount of the credit can be given to Gould-Smith. Their adaptability to idea development and their flexibility in design has given rise to a new direction in educational promotion.

*Sherman Rifkin, Head
Editorial Department
University Extension
University of California
Los Angeles, California*

Newly formed Art Directors Club of Kansas City has already held its first show. Six winning pieces are shown here. Jury comprised Rex Werner, AD of TWA, New York; Ray Bennet of Shriner-Bennett Studio; Earl Gross of Stevens-Gross, Chicago. Winners were selected from 600 entries. Medal Award was won by Richard P. Prezebel, AD, R. J. Potts, Calkins and Holden Inc. for the Braniff Airways window poster.

a) *Class—Poster Design*

Advertiser—Braniff Airways

Agency—R. J. Potts, Calkins & Holden, Inc.

Art Director—Richard P. Prezebel

Artist—Robert W. Dunn

b) *Class—Trade Periodical Design*

Advertiser—Wilcox Electric Company

Agency—Carter Advertising Agency

Art Director and Artist—Robert Scott

c) *Class—Magazine General*

Illustration

Advertiser—Louis Allis Company

Agency—Association of American Artists

Art Director and Artist—Frederic James

d) *Class—Newspaper General*

Illustration

Advertiser—Halls, Inc.

Agency—R. J. Potts, Calkins & Holden, Inc.

Art Directors—Richard P. Prezebel, Robert M. Sokoloff

Artist—Robert M. Sokoloff

e) *Class—Booklet Design*

Advertiser and Agency—McCormick Armstrong

Art Director—W. J. van Wormer, Jr.

Artist—Ted Hawkins

f) *Class—Magazine Fashion*

Illustration

Advertiser—Harzfeld's

Art Director and Artist—Patricia George

KC's Number 1



it's
BRANIFF
INTERNATIONAL AIRWAYS

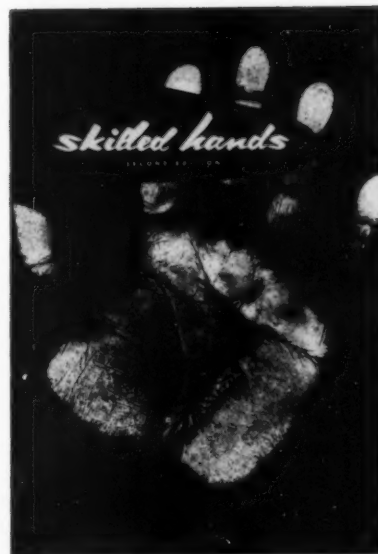
a)



b)



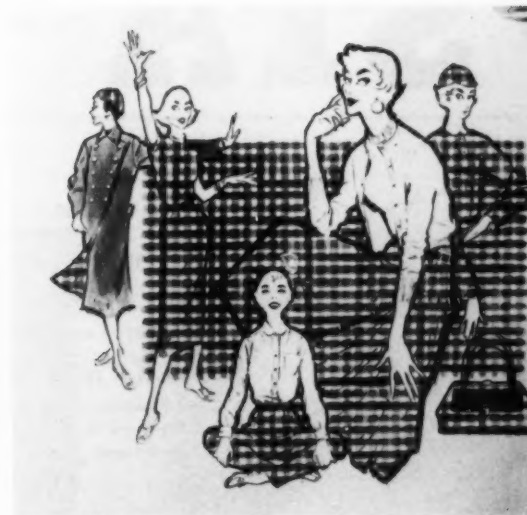
c)



e)



d)

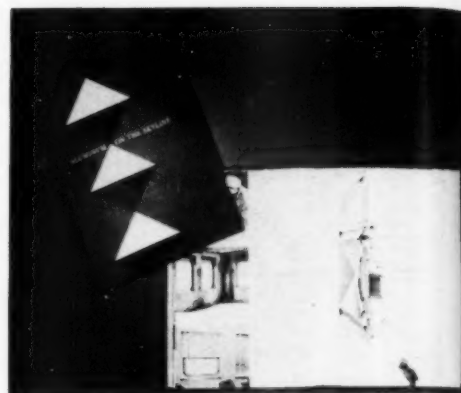


f)

1. *BOOK* designed by Doug Lang for Aluminum Company of America.
2. *ANNOUNCEMENT*, designed by Dean Wessel for Artists Guild of Chicago, Inc.
3. *BOOKLET*, designed by Bruce Beck and William Fleming for the Women's Board of Passavant Hospital.
4. *BOOKLET*, designed by Morton Goldsholl for Chrysler Airtemp.
5. *ANNUAL REPORT*, designed by Bruce Beck
6. *CATALOG*, designed by Elsa Kula for the Spaulding Company.
7. *CHRISTMAS CARD*, designed by Phoebe Moore for Jack Kapes and Associates.
8. *FOLDER*, designed by Carl Regehr for the Veritone Company
9. *MAGAZINE — COMPLETE*, designed by James McCray for the Inland Steel Company.
10. *PACKAGE*, designed by Bruce Beck for Sears, Roebuck and Company.
11. *POSTER*, designed by Lindell Mabrey for the March of Dimes.

STA *award winners*

The 27th Exhibition of Design in Chicago Printing, sponsored by the Society of Typographic Arts, is currently on display at the Art Institute of Chicago. Show ends May 2. More than 200 pieces displayed were chosen from 863 entries by judges Morton Goldsholl, designer; Charles Harper, Manager, Informative Packaging & Labeling Division, Sears, Roebuck & Co.; William R. Stone, designer and printer.



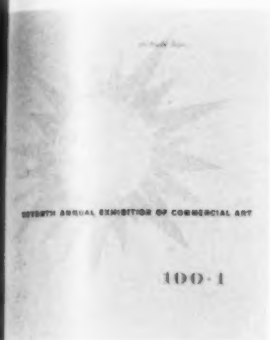
1.



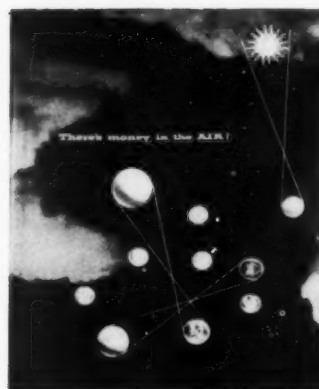
5.



8.



3.



4.



7.



10.



11.

case history

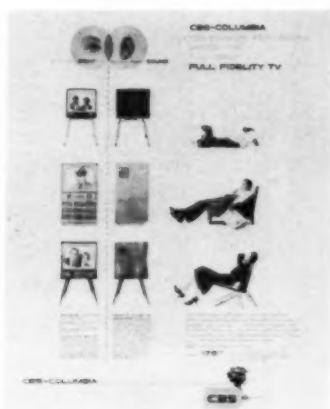
tv- sets



a



b



d



e



g



h



Problem:

Television represents a relatively new communications medium. And CBS-Columbia, television manufacturing division of CBS, had the task in its 1953 magazine campaign of communicating to the public and trade the demonstrable features of its TV line in the face of long established brands in a fiercely competitive field.

Background:

CBS-Columbia, relatively new in the manufacturing field, realistically noted that all TV set chassis—tube, size, amplifiers, etc.—were pretty similar. But—and a big ‘but’—CBS-Columbia sets did include the 360 sound system, a truly demonstrable element. This feature, with the set picture reception, was appropriately tagged “Full Fidelity Sight and Sound.” This provided the basic copy theme, as differentiated from industry catch phrases, more difficult to pin point. In addition, CBS-Columbia—out for mass sales—had the challenge of selling a class name in a hard-sell market.

Solution:

The excitingly different magazine backdrop campaign was coordinated by CBS-Columbia’s ad director, Gerald Light; account executive William Musser, and art directors William Sheldon and Joseph Gauss of the Ted Bates Agency. Erik Nitsche was the artist for the series.

Discarding established industry practices (sets shown in homes, described in great detail), the first magazine insert in shelter and mass circulation magazines boldly equated the eye and the ear (a) with one TV set. Concentric circles around the objects supported the copy theme of 360 sight and sound by dramatizing the “hemispheric” effect of the sound unit.

The fresh, advance-design effect of this

ad has been maintained in subsequent layouts . . . only with refinements. Visualization of the “eye and ear” story was effected in a smaller size version of the original eye and ear design (d), then by a teardrop technique (b), and then with the silhouetting (c) of the eye and ear in a line with a CBS-Columbia set. The supporting newspaper ad series reflected the extension of the magazine campaign, combined with stylized merchandising approach in a sophisticated vein.

The new year has not dimmed CBS-Columbia’s fresh approach.

In a trade ad, the essence of the styling of the “360” high fidelity radio-phonograph was captured (e).

In a dealer ad, the “Jerry Dujack” story (f) went to the heart of the second set market potential.

As the sales picture got more competitive, price makes news too. That story comes over quickly and graphically in “lowest price ever” (g).

Recognition for CBS-Columbia ads has come from the Associated Business Publications. In its 1954 contest for Advertising in Merchandising Publications, judges gave an award of Merit to CBS-Columbia and Ted Bates after considering the following entries: “Big as Life . . .” (h) “Hi-Fi for the 1% . . .” (e) and “Great Big Beautiful Buy . . .” (i).

Its citation for advertising to introduce new products, reads:

“Illustrations and copy have tremendous impact in attracting readership and informing the dealer of the expanded market for the product—the lowering of prices and its meaning to the dealer in more sales.”

In evaluating the results, Ad Director Light pointed to sales figures for the first nine months of 1953 of CBS-Columbia sets as higher than the industry average—in the face of general softening of the market perhaps persisting because of color TV talk.



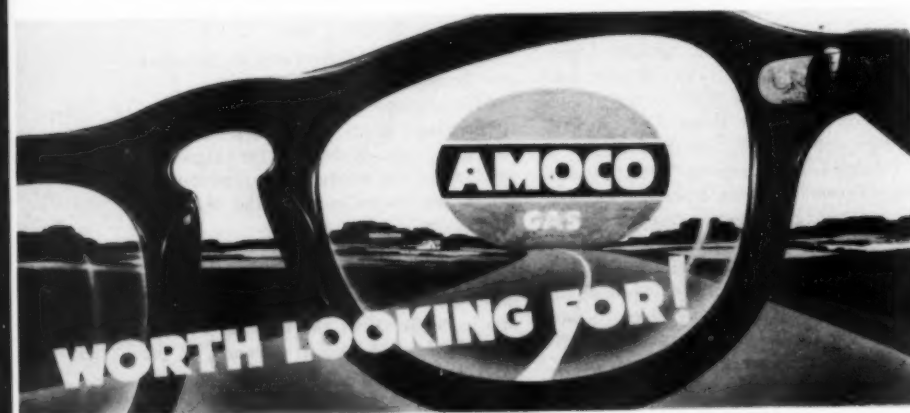
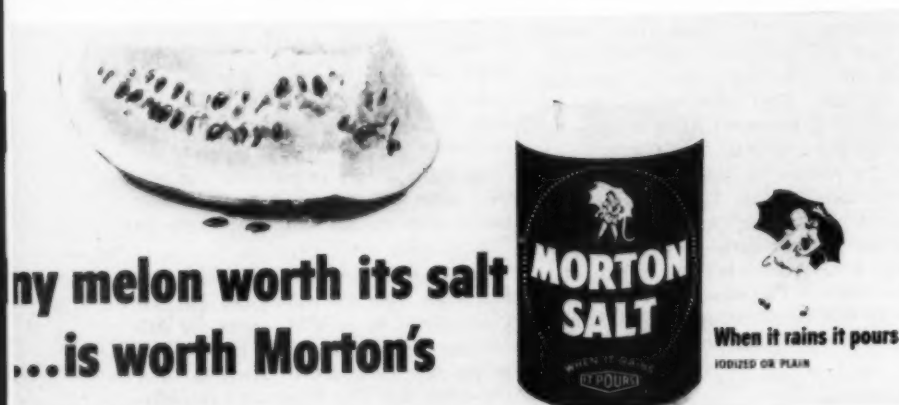


First Grand Medal Award
 Advertiser—Ford Motor Company
 Agency—J. Walter Thompson Co.
 Artist—Scott Johnston
 Art Director—George Booth
 Lithographer—The U.S. Printing & Litho. Co.

Second Grand Medal Award
 Advertiser—Morton Salt Company
 Agency—Needham, Lewis & Brorby, Inc.
 Artist—Lyman Simpson
 Art Director—Carl Briesse
 Lithographer—National Printing & Engraving

Third Grand Medal Award
 Advertiser—American Oil Company
 Agency—The Joseph Katz Company
 Artist—James Bingham
 Art Directors—Morris Needle & Harry Kull
 Lithographer—The Gugler Lithographic Co.

americanpo



Local Classification First Award
 Advertiser—Commonwealth Edison Co.
 Agency—J. R. Pershall Company
 Artist—Phil Kiser
 Art Director—William E. Sproat
 Lithographer—Conway Advertising Products

Miscellaneous Classification First Award
 Advertiser—Time, Inc.
 Agency—Young & Rubicam, Inc.
 Artist—Milton Greene
 Art Director—Hugh White
 Lithographer—The Gugler Lithographic Co.

Clean!



ELECTRIC Cooking

To see life,
 read **LIFE**



Posters / 1953

Six hundred and fifty seven poster entries representing every important marketing area in the U. S. A. were submitted in the 22nd National Competition of Outdoor Advertising Art. One hundred of these designs were selected by a 12-man jury for inclusion in the 1953 Poster Annual. In order to maintain a national "viewpoint," and avoid regional bias, the judges were selected from different geographic areas as well as varied phases of business.

Carl J. Briese, Chairman of this national show (sponsored each year by the Art Directors Club of Chicago) expressed the feelings of the committee when he stated,

"New trends in outdoor advertising are still in the offing. It still takes good idea, copy, design and art to make a good poster. And it was by these principles that the winning designs were chosen."

No collusion here

An ingenious system devised to insure secret voting worked as follows: when a poster traveling on a moving conveyor belt appeared in the center of a king-size shadow box viewing frame it was stopped for ten seconds. Each judge who believed the poster worthy of inclusion activated a concealed button fastened to the arm of his chair. At the end of the

ten seconds a control switch is opened and a panel of lights shows the number of votes cast. A minimum of five votes was required to allow a poster to remain for further consideration.

Can modern design sell the American Public?

Bill Miller, National Art Director of General Outdoor Advertising Company, voiced the hope that more American Art directors would become adept at combining a strong design feeling, as found in many European posters, with the basic appeals of friendliness and warmth, that are so typically American. The designers who accomplish this marriage will appeal to and therefore sell the mass audience they are addressing. Otis Shepard in Mr. Miller's opinion comes nearer to this goal than most. Shepard has integrated a quickly understood visualization with warmth, friendliness and, above all, impact. Pointing to a rejected poster that had a wonderful design pattern, Bill Miller showed that the artist had so stylized the client's product that it failed to register the taste-bud stimulating image that a more realistic interpretation would have conjured. If the artist had combined this delightfully fresh pattern with the contrast of realism this modern poster would have scored, and scored highly!

Educational help

Kodachrome slides of the winners will be available for circulation among member clubs, art schools, museums, etc. Interested organizations may contact Bill Miller of General Outdoor Advertising, 515 South Loomis Street, Chicago 7, Illinois. George Baier, art director of J. Walter Thompson, Chicago, has accepted chairmanship of next year's show.

The twelve jurors, under the chairmanship of E. A. McLaughlin, president of the Ward Baking Company, New York City, included—J. J. Hartigan, Senior Vice President, Campbell-Ewald Company, Detroit; R. V. Newbell, Vice President, Roche, Williams & Cleary, Inc., Chicago; E. A. Elliott, Vice President, Fletcher D. Richards, Inc., New York; W. B. Smith, Director of Advertising, Thomas J. Lipton, Inc., Hoboken; Robert Bode, Art Director, Maxon, Incorporated, New York; E. W. Rector Wootten, Fitzgerald Advertising Agency, New Orleans; C. A. Mathisson, President, Mathisson and Associates, Inc., Milwaukee; A. P. Bondurant, Vice President and Advertising Director, Glenmore Distilleries Co., Louisville; Robert W. Wheeler, Art Director, Young & Rubicam, Inc., Los Angeles; E. L. Volkwein, Vice President, Foremost Dairies, Inc., Dallas; and Andrew Armstrong, Vice President, Leo Burnett Company, Inc., Chicago.



Eric Vallan



Clyde McWilliam



Ross Lusino



Robert Garmowski



Ken Rodriguez



Gerald Iwain



John Arvan



Gene Connolly



James T. Fetter



Herb Gutheil



Ellayne Jenhara



Homer R. Shaffer

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should do your next
car catalog...**

For over 26 years, LaDriere studios has consistently produced more quality car catalogs and announcements than any other studio.

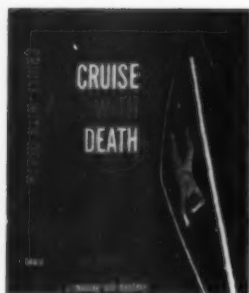
Eric Valleau has earned an enviable reputation with 25 years of fine craftsmanship. The other artists pictured here have been producing quality art for many, many years. Clyde McWilliams, the leader on auto interiors, Ross Cousins for new styles and fine creative efforts, Herb Gutheil supervises a talented and experienced staff of "draw-up" experts, and so the list goes, each man an experienced specialist with a record of proven performance.

In addition to the artists pictured here, the complete staff of 79 people, provides the fine quality and service that has long been associated with LaDriere studios.

headquarters for automobile art for over 26 years

LADRIERE STUDIOS, INC., 1700 CADILLAC TOWER, DETROIT 26, MICHIGAN





Robert Shore



upcoming artist

Evolving a distinct style of their own, Robert Shore's illustrations feature heavily textured colors in tempera or casein over line drawings. His character studies are often satirical, often dramatic.

Born in New York, Bob studied at Art Students League and at Michigan's Cranbrook Academy. In 1952 he won the Fulbright Fellowship in painting. An instructor at Cooper Union and the Henry Street Settlement, he also taught at the Workshop School.

You can see his work in *Seventeen*, *Pageant*, *The Reporter*, *House Beautiful*, *Park East*, *Esquire*, *Woman's Day*, and *Rinehart & Co., Inc.* publications. Other key accounts include *E. R. Squibb & Sons*, and *National Broadcasting Co.*

Where to get

new, imported, and hard-to-get typefaces

Arthur B. Lee, Production Manager, Irving Berk Co.

The accompanying directory lists sources of supply in the New York City area for new, imported and hard-to-locate typefaces. The listing is not complete, since typographers are adding faces constantly. For the most part the list shows where faces can be obtained in full range of sizes.

If your typographer is a member of the ATA or the Typographers Association, chances are that he can obtain most of the faces listed here.

Typefaces are listed alphabetically by their name. Foundry or manufacturer is listed in code, as follows:

AC- Amsterdam Continental Types & Graphic Equipment Inc., 268 Fourth Ave., New York, N. Y.

ATF-American Type Founders, 200 Elmora Ave., Elizabeth B., New Jersey.

B- Bauer Alphabets Inc., 235 E. 45th St., New York, N. Y.

Bal- Baltimore Type & Composition Corp., 15 S. Frederick St., Baltimore, Md.

C- Judson Type Inc., 151 W. 23rd St., New York 11, N. Y.

I- Intertype Corp., 360 Furman St., Brooklyn 2, N. Y.

L- Mergenthaler Linotype Co., 29 Ryerson St., Brooklyn 5, N. Y.

LA- Los Angeles Type & Rule Co., 225 E. Pico Blvd., Los Angeles 5, Cal.

Mon-Lanston-Monotype Machine Co., 24th & Locust St., Philadelphia 3, Penna.

SB- (Stephenson Blake) American Wood Type Mfg. Co., 35 W. 3rd St., New York 12, N. Y.

For each typeface, sources of supply are listed alphabetically and sizes available at each are given. Following the list of typefaces is a directory of the typographers with complete name, address, and phone.

ARRIGHI (Italic of Centaur)—C

Huxley House—10, 12, 16

BASKERVILLE (Bold & Italic)—L

King—7, 8, 9, 10, 11, 12, 14

Mono & Lino—8, 9, 10, 11

BAUER BODONI (Extra Bold)—B

Empire—8, 10, 12, 14, 16, 18, 24, 30, 42, 54, 60

King—8, 10, 11, 12, 14, 16, 18, 24, 30, 42, 54, 60

Tri Arts Press—30, 42

Kurt Volk—8, 10, 11, 12, 14, 16, 18, 24, 30, 42, 54, 60

BELL GOTHIC (Light & Bold)—L

King—6, 7, 8

BLADO (Italic of Poliphilus)—C

Ad Agency—10, 12, 16, 24

King—10, 12, 16

Master—10, 12, 16, 24

BRODY—ATF

Philmac—18, 24, 30, 36, 48, 60, 72

BULMER & ITALIC—Mono

Ad Agency—6, 7, 8, 9, 10, 11, 12

Baumwell—14, 18, 24, 30, 36, 42

Baxter & Spencer—6, 7, 8, 9, 10, 11, 12, 14, 16, 18, 24, 30, 36

Bullard—14, 16, 18, 24, 30, 36

Commanday—14, 14B, 16, 18, 18B, 24, 30, 36

Cooper & Cohen—14, 16, 18, 24, 30, 36

Mono & Lino—14, 14B, 16, 18B, 24, 30, 36

Morris & Walsh—14, 16, 18, 24, 30, 36

Triangle—14, 18, 24, 30, 36

CALEDONIA (Bold)—I

Art—6, 8, 9, 10, 11, 12, 14

Bullard—6, 8, 9, 11, 12, 14

King—6, 8, 9, 10, 11, 12, 14

Master—6, 8, 9, 10, 11, 12, 14

Philmac—6, 8, 9, 10, 11, 12, 14

O'Brien—8, 10, 12, 14

CALEDONIA (Bold Italic)—L

O'Brien—8, 10, 12, 14

CALEDONIA (Bold)—Mono

King—14, 16/18, 18, 21/24, 27/30, 30, 36

Philmac—14, 16/18, 18, 21/24, 27/30, 30, 36

CAPRICE—AC

Philmac—24, 48

CENTAUR (See Arrighi for Italic)—C

Huxley House—10, 12, 16

King—10, 12, 14

CENTURY SCHOOLBOOK BOLD—Mono

Ad Agency—6, 8, 10, 12, 14, 18, 24

Composing Room—8, 10, 12, 14, 18, 24

Huxley House—6, 10, 12, 18, 24

Master—8, 10, 12, 14, 16, 18, 24, 30, 36, 48

Tri-Arts Press—6, 8, 10, 12, 14, 18, 24, 30
Kurt Volk—6, 8, 10, 12, 14, 16, 18, 24, 30, 36

CENTURY SCHOOLBOOK (with Italic, S/C)—I

Heber—6, 7, 8, 9, 10, 11, 12, 14

Imperial—6, 8, 9, 10, 11, 12, 14

King—6, 7, 8, 9, 10, 11, 12

Monahan-Gray—6, 7, 8, 9, 10, 11, 12, 14

CORNELL & ITALIC—I

Baumwell—8, 10, 12

DEEPDENE (No. 315 with S/C)—Mono

Baxter & Spencer—6, 8, 10, 12, 14, 16, 18, 24, 30, 36, 48, 60

Bullard—14, 16, 18, 24, 30, 36, 48, 60

Commanday—14, 16, 18, 24, 30, 36

Cooper & Cohen—14, 16, 18, 24, 30, 36

Morris & Walsh—14, 16, 18, 24, 30, 36

Philmac—6, 8, 10, 12, 14, 16, 18, 24, 30, 36, 48, 60

Tri Arts Press—8, 10, 12, 14, 16, 18, 24

DEEPDENE (Italic No. 3151)—Mono

Baxter & Spencer—6, 8, 10, 12, 14, 16, 18, 24, 30, 36, 48, 60

Bullard—14, 16, 18, 24, 30, 36, 48, 60

Commanday—14, 16, 18, 24, 30, 36

Cooper & Cohen—14, 16, 18, 24, 30, 36

Morris & Walsh—14, 14B, 16, 16B, 18, 18B, 24, 30, 36

Philmac—6, 8, 10, 12, 14, 16, 18, 24, 30, 36

Tri Arts Press—8, 10, 12, 14, 16, 18, 24

DEEPDENE (Swash No. 3141)—Mono

Baxter & Spencer—6, 8, 10, 12, 14, 16, 18, 24, 30, 36, 48, 60

DE ROOS ROMAN—ATF-AC

Philmac—6, 8, 10, 12, 14, 18, 24a, 24b, 30, 36, 48, 60

Kurt Volk—8, 12, 24

DE ROOS INLINE INITIALS—ATF-AC

Philmac—24 on 36, 36 on 48, 48 small on 60, 48 large on 60

Kurt-Volk—24, 36, 48 (small and large), 60

DE ROOS ITALIC—ATF

Philmac—6, 8, 10, 12, 14, 18, 24a, 24b, 30, 36

DE ROOS SEMI BOLD—ATF-AC

Philmac—8, 10, 12, 14, 18, 24 (small), 24 (large), 30, 36, 48, 60

DOM BOLD—ATF

Boro—18, 24, 30, 36, 48, 60, 72

Heber—18, 24, 30, 36, 48, 60, 72

Philmac—18, 24, 30, 36, 48, 60, 72

DOM CASUAL—ATF

Abend—18, 24, 30, 36, 48

Ad Agency—18, 24, 30, 36, 48, 60

Baumwell—18, 24, 30, 36, 48, 60

Baxter & Spencer—18, 24, 30, 36, 48

Boro—18, 24, 30, 36, 48

Composing Room—18, 24, 30, 36, 48, 60, 72

Empire State—18, 24, 30, 36, 48, 60

Heber—18, 24, 30, 36, 48, 60, 72

Huxley House—18, 24, 30, 36, 48, 60

Imperial—18, 24, 30, 36, 48, 60, 72

King—18, 24, 30, 36, 48, 60, 72

Morrell & McDermott—18, 24, 30, 36, 48, 60

Nu Type—18, 24, 30, 36, 42, 48, 60

Continued

a. adstat

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448 south hill street, los angeles 13

MICHIGAN 3451



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O'Brien—18, 24, 30, 36, 48, 60
Philmac—18, 24, 30, 36, 48, 60, 72
Rapid—18, 24, 30, 36, 48, 60, 72
Skilset—18, 24, 30, 36, 48, 60, 72
Tri Arts Press—24, 30, 36, 48, 60
Kurt Volk—18, 24, 30, 36, 48, 60, 72

DOM DIAGONAL—ATF

Boro—18, 24, 30, 36, 48, 60, 72
Composing Room—18, 24, 30, 36, 48, 60, 72
Haber—18, 24, 30, 36, 48, 60, 72
Huxley House—18, 24, 30
Imperial—18, 24, 30, 36, 48, 60, 72
King—18, 24, 30, 36, 48, 60, 72
Philmac—18, 24, 30, 36, 48, 60, 72
Kurt Volk—18, 24, 30, 36, 48, 60, 72

EGMONT (Bold)—ATF

Composing Room—8, 10, 12, 14, 18, 24, 30, 36, 48
O'Brien—8, 10, 12, 14, 18, 24, 30a, 30b, 36, 48, 60
Philmac—8, 10, 12, 14, 18, 24, 30a, 30b, 36, 48, 60

EGMONT (Light)—ATF

Philmac—8, 10, 12, 14, 18, 24, 30a, 30b, 36, 48, 60

EGMONT (Light Italic)—ATF

Philmac—8, 10, 12, 14, 18, 24, 30a, 30b, 36

EGMONT (Medium)—ATF

Composing Room—24, 30, 36, 48, 60
Philmac—8, 10, 12, 14, 18, 24, 30a, 30b, 36, 48, 60
O'Brien—8, 10, 12, 14, 18, 24, 30, 36, 48

EGMONT (Medium Italic)—ATF

Composing Room—24, 30, 36
Philmac—8, 10, 12, 14, 18, 24, 30a, 30b, 36
O'Brien—10, 12, 14, 18, 24, 30a, 30b, 36

FAIRFIELD (Medium & Italic)—L

Huxley House—6, 8, 9, 10, 11, 12, 14

FRANKLIN GOTHIC (Wide)—ATF

Boro—12, 14, 18, 24, 30, 36, 42, 48
Composing Room—18, 24, 30, 36, 48, 60
Empire—18, 24, 30, 36, 48, 60, 72
Empire State—14, 18, 24, 30, 36, 42, 48, 60, 72
Franklin—18, 24, 36, 48, 60
Imperial—14, 18, 24, 30, 36, 42, 48, 60, 72
King—14, 18, 24, 30, 36, 42, 48, 60, 72
Morrell & McDermott—18, 24, 30, 36
Philmac—14, 18, 24, 30, 36, 42, 48, 60, 72
Rapid—18, 24, 30, 36, 42, 48, 60, 72
Kurt Volk—14, 18, 24, 30, 36, 42, 48, 60, 72
Weltz—18, 24, 30, 36, 42, 48

FUTURA EXTRA BOLD COND. ITALIC

(Airport)—Bal. & Mono

Baumwell—14, 18, 24, 30, 36, 42, 48, 60, 72
Boro—18, 24, 30, 36, 48
Composing Room—14, 18
King—14, 18, 24, 30, 36, 42, 48, 60, 72
Tri Arts Press—18, 24, 30, 36, 42, 48
Kurt Volk—30, 36, 48 (Caps)

FUTURA MEDIUM CONDENSED (Italic)—Mono

(See 20th Century Medium Cond. Italic)

GROTESQUE (Heavy-Extended)—C

Master—12, 14, 18 (small), 18 (large), 24, 30, 48
Royal—14, 24, 28, 36, 48, 60

GROTESQUE (No. 6)—SB (Stephenson-Blake)

King—10, 12, 24, 36

GROTESQUE (No. 8)—SB

King—8, 12, 24, 30

GROTESQUE (No. 9)—SB

King—8, 12, 24, 30

GROTESQUE (No. 10)—SB

King—10, 14, 30, 42

HERITAGE—ATF

Philmac—14, 18, 24, 30

HESS POSTER—Mono

Baxter & Spencer—14, 18, 24, 30, 36

HIDALGO (Caps & Figs. only)—ATF

Philmac—18, 24a, 24b, 30, 36, 48, 60, 72

HORIZON (Light)—B

Empire—8, 10, 12, 14, 16, 18, 24, 30, 36, 48
Philmac—8, 10, 11, 12, 14, 16, 18, 24, 30, 36, 48, 60

JANSON & SMALL CAPS—L

Bullard—8, 9, 10, 11, 12, 14
Huxley House—8, 9, 10, 11, 12, 14
King—8, 9, 10, 11, 12, 14
O'Brien—8, 10, 11, 12, 14

JANSON & ITALIC (with 5/C)—L

Bullard—8, 9, 10, 11, 12, 14
Composing Room—8, 9, 10, 11, 12, 14
Huxley House—8, 9, 10, 11, 12, 14
King—8, 9, 10, 11, 12, 14
O'Brien—8, 10, 11, 12, 14
Kurt Volk—8, 9, 10, 11, 12, 14

JANSON OLD STYLE—Mono

Baxter & Spencer—8, 10, 12, 14, 18, 24, 30, 36
Composing Room—18, 24, 30, 36
Huxley House—18, 24, 30, 36
Kurt Volk—18, 24

JANSON OLD STYLE (Italic)—Mono

Baxter & Spencer—8, 10, 12, 14, 18, 24, 30, 36
Composing Room—18, 24, 30, 36
Huxley House—18, 24, 30, 36

KARNAK BLACK COND. (Italic)—Bal.

Bullard—14, 18, 24, 30, 36, 42, 48, 60, 72
Empire State—36, 42, 48, 60, 72
King—14, 18, 24, 30, 36, 42, 48, 60, 72
Metro—14, 18, 24, 30, 36, 42, 48, 60, 72
Philmac—14, 18, 24, 30, 36
Royal—18, 24, 30, 36

LIBRA—ATF

Boro—8, 10, 11, 12, 14, 18, 24, 30, 36, 48, 60
Composing Room—12, 24, 36
King—8, 10, 12, 14, 18a, 18b, 24, 30a, 30b, 36, 48, 60
Philmac—8, 10, 12, 14, 18a, 18b, 24, 30a, 30b, 36, 48, 60
Tri Arts Press—10, 12, 18, 24, 30, 36

LIBRA LIGHT—ATF

King—8, 10, 12, 14, 18a, 18b, 24, 30a, 30b, 36, 48, 60

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LUTETIA—C

Ad Agency—12, 14, 18
Huxley House—10, 12, 14, 18, 24, 30
Tri Arts Press—10, 12, 14, 18, 24, 30
Kurt Volk—10, 12, 14, 18, 24, 30

LUTETIA (Italic)—C

Huxley House—10, 12, 14, 18
Morell & McDermott—12, 14, 18
Kurt Volk—10, 12, 14, 18

LYDIAN (and Italic)—I

Allied—8, 10, 12, 14, 18
Hurst—8, 10, 12, 14
Kline—8, 10, 12, 14
Philmac—8, 10, 12, 14, 18

LYDIAN (Bold & Italic)—I

Abend—8, 10, 12, 14
Allied Typog.—8, 10, 12, 14, 18
Kline—8, 10, 12, 14
Philmac—8, 10, 12, 14, 18

LYDIAN (Bold Cond.)—ATF

Imperial—10, 12, 14, 18, 24, 30, 36, 48, 60, 72
Kurt Volk—14 (caps), 18 (caps), 24, 30, 36

LYDIAN (Bold Cond. Italic)—ATF

Boro—10, 12, 14, 18, 24, 30, 36, 48, 60, 72
Imperial—12, 14, 18
King—10, 12, 14, 18, 24, 30, 36, 48, 60, 72
Philmac—10, 12, 14, 18, 24, 30, 36, 48, 60, 72
Kurt Volk—36, 72

MADemoiselle—Sol.

Philmac—36, 42, 48

MARINA SCRIPT—SB (Stephenson Blake)

Empire—18, 24, 36

MODERN No. 20—SB (Stephenson-Blake)

Empire—12, 14, 18, 24, 30
Imperial—30, 36

NOBEL LIGHT—ATF

Composing Room—24
King—8, 10, 12

NORMANDE—AC

Philmac—36, 72

NORMANDE (Condensed)—AC

Philmac—36, 72

PALETTE—AC

Philmac—36, 72

PERPETUA (and Italic)—Mono, LA

Baumwell—13/14, 18, 24, 30, 36, 42, 48
Bullard—18, 24, 30, 36, 48
Composing Room—13/14, 18, 24, 30, 36, 42, 48
Diamant—9/10, 11/12, 13/14, 18
Empire—8/10, 11/12, 13/14
King—9/10, 11/12, 13/14, 18
O'Brien—13/14, 18, 24, 30, 36, 42, 48
Philmac—9/10, 11/12, 13/14, 18, 24, 30, 36, 42, 48
Kurt Volk—18, 24, 36, 42 (caps only)

PERPETUA TITLING—LA

Bullard—24, 36, 48
Diamant—18, 24, 30, 36, 48

Continued

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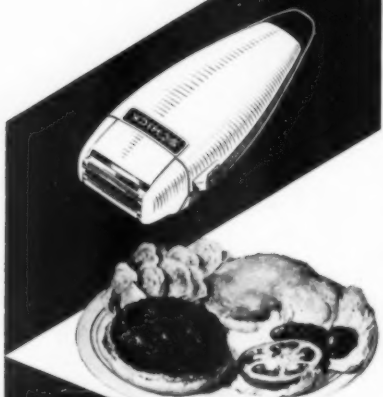


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Empire—18, 24, 30, 36, 48
King—18, 24, 30, 36, 48
Philmac—18, 24, 30, 36, 48

POLIPHILUS (for Italic see Blade)—C

Ad Agency—10, 12, 16, 24, 30
King—10, 12, 16
Master—10, 12, 16, 24 (caps only)

POST (Roman Light)—AC

Philmac—24 (large), 48

POST (Italic)—AC

Philmac—24 (large), 42

POST (Roman Medium)—AC

Philmac—24 (large), 48

POST (Roman Bold)—AC

Philmac—30, 72

POST (Title Light)—AC

Philmac—24 (large), 48

POST (Title Medium)—AC

Philmac—24 (large), 48

POST (Title Bold)—AC

Philmac—30, 72

REINER SCRIPT—ATF

Philmac—18, 24, 30a, 30b, 36, 48, 60, 72, 84, 96

RONDO—ATF & AC

Heber—18, 24, 30, 36, 48
King—10, 12, 18, 24a, 24b, 30, 36, 48, 60
Philmac—10, 12, 18, 24a, 24b, 30, 36, 48, 60

RONDO (Bold)—AC

Boro—18, 24, 36
Heber—18, 24, 30, 36, 48
King—12, 18, 24a, 24b, 30, 36, 48, 60, 72
Philmac—12, 18, 24a, 24b, 30, 36, 48, 60, 72
Royal—12, 18, 24, 30, 36

SPARTAN BOOK (and Demi Bold)—L

Vital—6, 8, 10, 12

SPARTAN BOOK (Condensed)—L

With Heavy Condensed
V & M—6, 8, 10, 12, 14

STRADIVARIUS—B

Boro—18, 24, 30, 36, 48, 60, 72
Heber—20, 30, 48
Hurst—18, 24, 30, 36, 48, 60, 72, 84
King—18, 20, 24, 30, 36, 48, 60, 72, 84
Philmac—18, 20, 24, 30, 36, 48, 60, 72, 84

STUDIO—ATF & AC

Ad Agency—8, 10, 12, 18, 24a, 24b, 30, 36, 48, 60, 72
Boro—8, 10, 12, 14, 18, 24, 30, 36, 48, 60
Empire State—18, 24, 30, 36, 48, 60
Heber—18, 24, 36, 48
King—8, 10, 12, 18, 24a, 24b, 30, 36, 48, 60, 72
Philmac—8, 10, 12, 18, 24a, 24b, 30, 36, 48, 60, 72

THOMPSON QUILLSCRIPT—ATF

Boro—18, 24, 30, 36, 48
Composing Room—18, 24, 30
Kurt Volk—24
Philmac—14, 18, 24, 30, 36, 48

TIMES ROMAN & ITALIC (with S/C)—L

Bullard—7, 8, 9, 10, 11, 12
Empire—6, 7, 8, 9, 10, 11, 12, 14

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 Huxley House—8, 9, 10, 11, 12, 14
 Imperial—6, 7, 8, 9, 10, 11, 12, 14
 King—5 1/2, 7, 8, 9, 10, 11, 12, 14
 Kurt Volk—5 1/2, 7, 8, 9, 10, 11
 Philmac—5 1/2, 6, 7, 8, 9, 10, 11, 12, 14
 Royal—6, 8, 9, 10, 12
 Tri Arts Press—8, 9, 10, 11, 12
 Tudor—6, 7, 8, 9, 10, 11, 12, 14

TIMES ROMAN & BOLD—L

Bullard—7, 8, 9, 10, 11, 12
 Haber—6, 7, 8, 9, 10, 11, 12, 14
 King—5 1/2, 7, 8, 9, 10, 11
 Philmac—5 1/2, 6, 7, 8, 9, 10, 11, 12

TIMES NEW ROMAN—Mono

Ad Agency—6, 7, 8, 9, 10, 11, 12, 14, 18, 24, 30, 36
 Bullard—6, 7, 8, 9, 10, 11, 12, 14, 18, 24, 30, 36
 Commanday—14, 18, 24, 30, 36, 48
 Cooper & Cohen—14, 18, 24, 30, 36
 Edwards—6, 7, 8, 9, 10, 11, 12
 Empire—18, 24, 30, 36, 48
 Huxley House—6, 7, 18, 24, 30, 36
 Imperial—14, 18, 24, 30, 36, 42, 48
 Kurt Volk—6, 7, 8, 9, 10, 12, 14, 18, 24
 Morrell & McDermott—6, 7, 8, 9, 10, 11, 12, 14
 Morris & Walsh—14, 18, 24, 30, 36, 48

TIMES NEW ROMAN (Italic)—Mono

Ad Agency—6, 7, 8, 9, 10, 11, 12, 14, 18, 24
 Bullard—6, 7, 8, 9, 10, 11, 12, 14, 18, 24
 Commanday—14, 18, 24, 30, 36, 48
 Cooper & Cohen—14, 18, 24, 30, 36
 Edwards—6, 7, 8, 9, 10, 11, 12
 Empire—14, 18, 24
 Huxley House—6, 7, 18, 24
 Imperial—14, 18, 24, 30, 36
 King—14, 18, 24
 Kurt Volk—7, 8, 9, 10, 12, 14, 18, 24
 Morrell & McDermott—6, 7, 8, 9, 10, 11, 12, 14
 Morris & Walsh—14, 18, 24, 30, 36, 48
 Philmac—14, 18, 24

TIMES NEW ROMAN (Bold)—Mono

Ad Agency—6, 7, 8, 9, 10, 11, 12, 14
 Bullard—6, 7, 8, 9, 10, 11, 12
 Edwards—6, 7, 8, 9, 10, 11, 12
 Huxley House—8, 9, 10, 11, 12, 14
 King—14, 18, 24, 30, 36
 Kurt Volk—6, 7, 8, 9, 10, 11, 12, 14, 18, 24
 Philmac—8, 10, 12, 14, 18, 24, 30, 36
 Tri Arts Press—6, 7, 8, 9, 10, 11, 12, 14, 18, 24

TIMES NEW ROMAN (Semi Bold)—Mono

Philmac—8, 10, 12, 18, 24, 36

TOPIC (Medium)—B

Empire—8, 10, 12, 14, 16, 18, 24, 30, 36, 48
 Philmac—8, 10, 12, 14, 16, 18, 24, 30, 36, 48, 60, 72, 84

TOPIC (Bold)—B

Empire—8, 10, 12, 14, 16, 18, 24, 30, 36, 48
 Philmac—8, 10, 12, 14, 16, 18, 24, 30, 36, 48, 60, 72, 84

TOPIC (Bold Italic)—B

Empire—14, 18, 24
 Philmac—8, 10, 12, 14, 16, 18, 24, 30, 36, 48

TOPIC (Medium Italic)—B

Philmac—8, 10, 12, 14, 16, 18, 24, 30, 36, 48

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TRAJANUS ROMAN

Huxley House—6, 8, 9, 10, 12, 14, 16, 20,
24, 28, 36, 48, 60, 72

TRAJANUS ITALIC

Huxley House—6, 8, 9, 10, 12, 14, 16, 20,
24, 36, 48

TRAJANUS DEMI-BOLD

Huxley House—6, 8, 9, 10, 12, 14, 16, 20,
24, 28, 36, 48

20th CENTURY (Med. Condensed Italic)—Mono

Baxter & Spencer—14, 18, 24, 30, 36

Bullard—18, 24, 30, 36

Cooper & Cohen—14, 16, 18, 24, 30, 36

King—14, 18, 24, 30, 36

Mono & Lino—14, 18, 24, 30, 36

Morris & Walsh—14, 18, 24, 30, 36

Tri Arts Press—10, 12, 14, 18, 24, 30, 36

Wesco—10, 12, 14, 18, 24, 30, 36

VENUS (Light Italic)—B

Empire—18, 24

VENUS (Light Extended)—B

Empire—18, 24, 30, 36

Philmac—18, 24, 30, 36

VENUS (Medium Italic)—B

Empire—18, 24

VENUS (Medium Extended)—B

Empire—18, 24, 30, 36, 42

Philmac—18, 24, 30, 36, 42

VENUS (Bold Italic)—B

Empire—18, 24

VENUS (Bold Extended)—B

Empire—8, 10, 12, 14, 16, 18, 24, 30, 36,
42, 54

Philmac—8, 10, 12, 14, 16, 18, 24, 30, 36,
42, 54

VENUS (Extra Bold Extended)—B

Empire—8, 10, 12, 14, 16, 18, 24, 30, 36,
42, 54, 66, 84

Philmac—8, 10, 12, 14, 16, 18, 24, 30, 36,
42, 54, 66, 84

VERONA—ATF

Boro—14, 18, 24, 30, 36

VIDEO—ATF

Philmac—18, 24, 30, 36, 48

WAVERLY & ITALIC (with S/C)—I

Crowell—8, 9, 10, 11, 12, 14

O'Brien—8, 9, 10, 11, 12, 14

Type House—8, 10, 12

WEISS ROMAN (Extra Bold)—B

Composing Room—8, 10, 12, 14, 16, 18,
24, 30, 36, 48

Empire—8, 10, 11, 12, 14, 16, 18, 24, 30,
36, 48

King—8, 10, 12, 14, 16, 18, 24, 30, 36, 48

Philmac—8, 10, 12, 14, 16, 18, 24, 30, 36,
48

DIRECTORY OF TYPOGRAPHERS

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ette St., WA 5-3587

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CI 6-6940

Art Linotype Co.; 65 Flatbush Ave.,
Brooklyn, N. Y., UL 8-4000

M. J. Baumwell; 7 W. 45th St., JU 6-
3077

Baxter & Spencer, Inc.; 110 Greenwich
St., WH 4-4636

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Fred A. Crowell, Inc.; 209 W. 38th St., WI 7-6346

Diamant Typographic Service, Inc.; 140 W. 17th St., WA 9-0717

A. T. Edwards Typography, Inc.; 209 W. 38th St., WI 7-4026

Empire Typographers; 1150 Avenue of Americas, MU 7-3187

Empire State Craftsmen, Inc.; 115 E. 23rd St., GR 7-3373

Franklin Typographers; 225 W. 39th St., PE 6-4708

Haber Typographers, 245 Seventh Ave., CH 3-8806

Hurst Typographers, Inc.; 52 E. 19th St., GR 7-3173

Huxley House, 216 E. 45th St., MU 7-1050

Imperial Ad Service, 37 W. 47th St., JU 6-1437

King Typographic Service Corp.; 330 W. 42nd St., LO 3-4423

Kline Linotyping Co., Inc.; 146 W. 25th St., CH 3-3610

Kurt H. Volk, Inc.; 228 E. 45th St., MU 2-1840

Master Typo Company, 461 Eighth Ave., WI 7-6272

Metro Typographers; 27 W. 24th St., WA 9-6290

Monahan-Gray Co.; 305 E. 45th St., MU 2-1594

Monotype & Linotype Composition Corp.; 461 8th Ave., LO 3-2077

Morrell & McDermott, Inc.; 305 E. 46th St., EL 5-5550

Morris & Walsh Typesetting Co., Inc.; 129 Lafayette St., CA 6-5022

Nu-Type Service; 480 Canal St., WA 5-5076

Charles D. O'Brien, Inc.; 209 W. 38th St., WI 7-6314

Philmac Typographers, Inc.; 318 W. 39th St., LO 3-3170

Rapid Typographers, Inc.; 305 E. 46th St., MU 8-2445

Royal Typographers, Inc.; 115 W. 45th St., LU 2-3250

Skilset Typographers; 250 W. 54th St., PL 7-2344

Triangle Monotype Composition Co., Inc.; 137 E. 25th St., MU 5-0340

Tri-Arts Press, Inc.; 227 E. 45th St., MU 7-7262

Tudor Typographers; 305 E. 45th St., MU 5-1042

Type House, Inc.; 37 W. 47th St., LU 2-0466

V & M Typesetting; 507 Kings Hy., Brooklyn, DE 9-9438, NI 5-1614

Vital Typographers, Inc.; 52 E. 19th St., OR 7-6150

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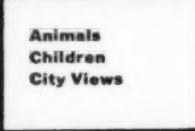

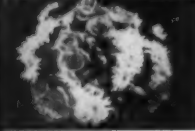


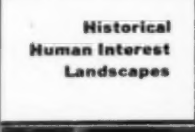



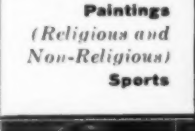


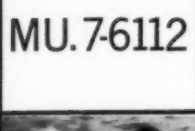



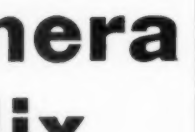
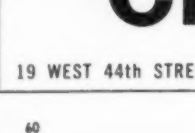
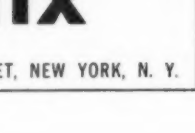
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trade talk

ART DIRECTION: CLEVELAND: Edgar Kestner, formerly with Montgomery, Fessenmeyer & Ward Studio, and Richard Baker, formerly AD, BBD&O, have joined the art department, Meldrum & Fewsmith . . . CHICAGO: Susan Karstrom, former AD of Science Research Associates, is with Dekovic-Smith Design Organization as associates designer. She is a member of ADCC and v.p. of STA . . . DALLAS: William M. Taylor, art and creative director, elected v.p. of Don L. Baxter . . . INDIANAPOLIS: A. Raymond Brinkman, AD, named a v.p. of Caldwell, Larkin & Co. . . NEW YORK: Gerry Amari to AD of the New York Herald Tribune; was assistant AD . . . Lee Damarest Jr. from AM of Montclair Times to H. David McKinney Co., N. J. as AD . . . George Samerjan, free lance designer, won the Patron's Prize for a watercolor in the Audobon Artists Show at the National Academy . . . James C. Madden, previously AD at Oberly Newell Lithographing Co., has opened his own p.o.p. display office, Jacoma Associates, 25 W. 45th St. . . Betty Gersh from Daniel & Charles to Esmond Associates as director of art and creative planning . . . Anthony Loscalzo, AD, Laughlin-Wilson-Baxter & Persons Inc., named v.p. in charge of art . . . Rod Emery to associate AD of Daniel & Charles; was with J. R. Kupsick . . . Lester Rondell, AD and v.p. of Scheideler, Beck & Werner, will have a painting in City Center's exhibition commemorating NYC's 300th anniversary . . . K & E named Melcon Tashian AD; was with Compton . . . Lamonte E. Hartman to Gibraltar Corrugated Paper Co., North Bergen, N. J., as AD of its display division; was AD for Einson-Freeman . . . Wilbur T. Cahoon to assistant executive AD at Hicks & Greist . . . Don Denny to AD in sales promotion division of John Wannamaker . . . PHILADELPHIA: Stanley F. Olley is AD at Lee Ramsdell & Co. . . H. Hiland Watts from King Studios to associate AD of Michener Co. . . PORTLAND: AD Newman Myrah from Don Allen & Associates to H. Richard Seller . . . SAN FRANCISCO: Reed Springer promoted to general art department of Foster & Kleiser. He will assist AD Walter T. Warde in designing outdoor advertising for national accounts . . . ST. LOUIS: At Olian Advertising William Benz has been appointed AM and PM and Paul Kohl is heading the art department under Mr. Benz . . .

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ART & DESIGN BALTIMORE: Dodson-Kraus Studios to 19 E. 21 St. . . . **BOSTON:** Frances Cohen, formerly AD of Oppenheim-Collins, NYC to Julian Brightman Co. as layout artist . . . **CHICAGO:** Elsa Kula, 1922 N. Sedgewick St., has designed a "Merry Christmas, Happy New Year and be my Valentine" card for mailing . . . **CONNECTICUT:** Joseph Low is now at Eden Hill Road, Stepney Depot. Phone GARDEN 6-2289 (Newton exchange) . . . **LOS ANGELES:** Jason Kirby has re-joined Fred Kopp Studio after completing illustration assignments for 8 NYC magazines and 7 national advertisers . . . **NEW YORK:** Illustrator Dave Attie, formerly with Fredman-Chaite, is now free lancing . . . **Cardley Advertising Service** has been formed at 156 E. 39 St. by George Dudley and R. Carrasco . . . William L. Braun to art co-ordinator at Abbot Kimball Inc. . . . Two awards for design excellence at the AIGA Trade Book Clinic have gone to Simon & Schuster and P. J. Conkwright, designer for the Princeton University Press . . . Cassell-Watkins-Paul are celebrating their Fifth Anniversary . . . Nesbitt Associates, packaging and advertising design, now at 40 W. 48 St. . . . Cyrus Sklar Art Service moved to 185 Madison Ave. . . . Fred Slama of Fuller & Smith & Ross is secretary-treasurer of The Greater New York Alumni Association of Alpha Delta Sigma, national professional ad fraternity . . . Mitch Marconi and Bob Wettje now with Ralph Jaeger as sales reps . . .

AGENCIES

ATLANTA: Campbell Advertising moved to 92 14th St. N.E. . . . **BOSTON:** Hermon W. Stevens to 9 Newbury St. . . . **CINCINNATI:** Peck-Heekin opened in the Mercantile Library Bldg. . . . **CLEVELAND:** David G. Wolaver Advertising to 1936 Euclid Ave. . . . **DALLAS:** BBD&O opened an office in the Mercantile Commerce Bldg. Ted Hasbrouck will head the agency . . . **DENVER:** Ball & Davidson moved to 670 Delaware . . . **DETROIT:** Ruben Advertising to 710 David Stott Bldg. . . . Hal Sonenberg Agency to 12054 Fort St., Wyandotte . . . **LOS ANGELES:** Jere Bayard Advertising moved to larger quarters at 121 N. Robertson Blvd., Beverly Hills . . . Cresmer & Woodward to 3460 Wilshire Bldg. . . . Richard B. Atchison Advertising has become Atchison, Donohue & Haden, Advertising . . . **NEW YORK:** Cliff Bates, formerly of 16 E. 41 St., and Paul Kuzma have joined forces to form Bates & Kuzma, Advertising, at 10 E. 49 St. PLaza 3-8180 . . . L. W. Frohlich Inter-

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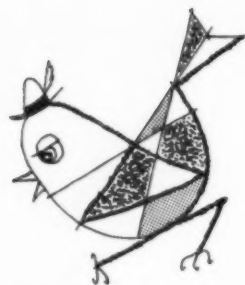
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L. ZOREF, associate

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national Corp. has been formed by L. W. Frohlich to handle advertising, public relations and promotion of pharmaceuticals . . . **Robert M. Marks** has opened an agency at 32 E. 57 St. . . **Ray Hirsch Co.** moved to 185 Madison Ave. . . **Victor & Richards** now at 565 Fifth Ave. . . **David Ross Advertising** to new offices at 17 W. 60th St. . . **Edward Einhorn** opened an office at 298 Front St., Hempstead, L. I. . . **J. Gerald Brown** has opened a branch office at 234 Greenwich St., Hempstead, L. I. . . **Lennen & Newell** moved to 380 Madison Ave. to twice their previous space . . . **Michael G. Perlman** relocated at 1 E. 42nd St. . . **Philip Ritter Co.** is now **Smith & Williams Advertising**, a subsidiary of **Fred Smith & Co.** . . . **Howard H. Fogel**, formerly of **Vanguard Advertising**, and **Ira Kramer**, previously with **Palm, Fechteler & Co.**, have opened their own agency at 132 Nassau St. . . **Harold A. Jacobs** to 510 Madison . . . **Friend-Krieger and Kenneth Rader Co.** have combined to become **Friend, Krieger & Rader, Inc.** . . . **E. M. Freystadt Associates** have moved from 570 Lexington to 41 E. 42nd St. . . **PHILADELPHIA: Pritchard, Daniels & Dreher Advertising** has been formed at 15 Rittenhouse Pl., Ardmore . . . **PORTLAND: Alport & O'Rourke** is now **Parma Agency**. Plans are being made to open a Seattle branch at 2213 Fourth Ave. . . **SAN ANTONIO: Glenn Advertising** has opened and will absorb accounts and personnel of **Holleron-Fraser Agency** . . . **SAN FRANCISCO: E. E. Fisher Associates** is new name of **Fisher & Gannon** now at 1548 Stockton St. . . **ST. LOUIS: Rutledge & Lilienfeld, Inc.** has been formed at 317 North 11th St. . . **Lynch & Hart Advertising** has been formed at 25 S. Bemiston Ave., Clayton, Mo. . . **WESTPORT (Conn.): New Agency, Woodward & Byron, Inc.**, has begun operations at 50 West State St. Principals are **Van Lear Woodward, Jr.**, formerly president of **William Von Zehle** and **Mark Byron**, former v.p. of **William Esty**.

ADVERTISING PROMOTION **J. Benton Wilkins** promoted to assistant AM at **Carter Carburetor Corp.** . . . **Lawrence T. Butler** named director of advertising and sales promotion for **Mackie-Love-joy Mfg. Co.**, Chicago . . . **Ralph L. Gates** to AM and SPM, organ division, **Rudolph Wurliizer Co.**, North Tonawanda, N. Y. . . **J. R. Merrill** to AM and SPM of **Lennox Furnace Co.**, Marshalltown, Iowa . . . **H. C. Hoialmen** upped to AM at **Minnesota Paints**, Minneapolis . . . **Edward A. Klump** to sales and merchandising director for **Fabricators, Inc.**, Shiller Park, Ill. Was with



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Walgreen Co. . . . **John Schuman** from PM to AM at Norge Division, Borg-Warner Corp., Chicago . . . **David H. Kutner** from Norge to Motorola, Inc., succeeding ad director **Ellis L. Redden**, who resigned . . . **Joseph W. Lewellen** from California Mfg. Assn. to AM at Marchant Calculators, Inc., Oakland . . . **Joseph A. Mark** to commodity AM for paint products at National Gypsum Co., Buffalo . . . **Edward A. Gumpert** from National Biscuit Co. to AM, Carnation Co., L. A. . . . At Construction Machinery division, Clark Equipment Co., Benton Harbor, Mich., **Colin G. Kennedy** to AM and **George M. Barnard** to assistant AM . . . **J. R. Clemens** to major appliance AM at Westinghouse Electric . . . **Harvey J. Bressler** to director of sales and advertising, United Mills Corp., Mt. Gilead, N. C. . . . **Roy Howard** to merchandising manager of Whirlpool Corp., St. Joseph, Mich. **Jack Sparks** is national SPM and **Jack Sullivan** is AM . . . **Raymond A. Johnson** to AM and SPM of Deep-freeze Appliance Division of Motor Products Corp., Chicago . . . **Myles G. McCarthy** is SPM of electrical division of Olin Industries, New Haven. Was PM at G. F. Sweet . . . **William E. Macke** from Hiram Walker to Packard Motor Car Co., Detroit, as merchandising mgr. . . . **James F. Ellwanger** promoted to sales promotion supervisor, Minn. Mining & Mfg. Co. . . . Standard Tank & Seat Co., Camden, N. J., boosted **Frank A. LaBaw** to advertising and sales promotion mgr. . . . Sloane-Delaware Floor Products appointed **John H. Thomas** AM and SPM. Was with Dominion Textile Co., Ltd. . . . **Laurence V. Graber** to assistant v.p. in charge of advertising at Old Monastery Wine Co., New Haven . . . **Raymond P. Weis** promoted to SPM at Stromberg-Carlson, Rochester . . . **Franklin Bell** to director of advertising and public relations for the H. J. Heinz Co. in Canada and England . . . **J. F. Pareneau** now AM and SPM at Seidlitz Paint & Varnish Co., Kansas City . . . **Fred W. Webber** to director of merchandising, Anheuser-Busch, St. Louis . . . **William Wallace**, formerly with K & E, Ltd., to AM, Mead, Johnson & Co. of Canada, Toronto . . . **Wm. E. McAllister** to AM for TerYlene, Imperial Chemical Industries of Canada, Montreal . . . **Gerald L. Hartman** is now director of sales and advertising, Coolerator Co., Duluth . . . **Thomas F. Maschler** named merchandise mgr., H. R. Basford Co., S. F. . . . **Raymond W. Hermanson**, formerly general sales mgr. for Tubing Appliance Co., L. A., to director of sales and advertising, Merit Mfg. Co., Culver City, Cal. . . . **Robert J. Keane** to AM of the Savings Bank Journal . . .

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Hiram Walker, Inc., Detroit, appointed **Donald J. O'Brien** v.p. and director of advertising and sales promotion . . . **Jack S. Birnbaum**, v.p. of Renfield Importers, Ltd., is now in charge of advertising, merchandising and promotion . . . **John H. Thomas** from Dominion Textile Co., Montreal, to assistant AM and SPM, Textron, Inc., N. Y. C. . . . **Myron N. Roth**, previously AM, Multi Metal Wire Cloth Co., now director of sales promotion at Nameplates, Inc., Brooklyn . . . **Charles F. Bennett**, formerly with Lever Bros., is now product ad and promotion mgr., Best Foods, N. Y. C. . . . **Harry Gorman** from Kingsley Advertising Service to AM and SPM, Moss Photo Service,

CAMPAIGNS Instant Coffee advertising has been stepped up as a result of the spiraling coffee prices. Pitch is that instants give more cups per dollar, "Save up to 80c on 2 lbs." etc. . . . **Broil-Quik Co.** budget is \$1,500,000, double that of last year. . . . That quip, "No Soap," may apply to the soap industry if the trend continues. For the first time detergent sales went ahead of soap in 1953. . . . **Norwegian Cannery Assoc.** and four major cracker companies will tie-in this year for newspaper Lenten ads . . . That Less NFS drive of **Piels** has brought beer ads to head, and some competitors to a foam. **P. Ballantine & Sons** is featuring low calorie theme, informing all that no beer has more than a negligible trace of sugar . . . **Q-Tip** ads being stepped up via Lawrence Gumbinner . . . Omaha's **Fairmont Foods** budget is up 15% via Allen & Reynolds . . . **Freedom Ring**, new bra of Peter Pan Foundations, is ringing a \$1,000,000 promotion starting this month . . . new **Quaker Oats** theme is high-protein weight control . . . new Procter & Gamble products being pushed include **Dreft** detergent and **Gleem** toothpaste . . . increased promotion scheduled by **Magic Chef** of St. Louis . . . most ambitious ever ad year scheduled by **John H. Breck, Inc.**, shampoos, etc. . . . **duPont** is promoting now, odorless paints.

PHOTOGRAPHY G. E. Herbert, photographer, is now associated with Hersh-Mastro Studios, Inc., N. Y. C. . . . **Arnold Borget**, formerly with Robert Crandall, now sales representative for James R. Rose Color Labs . . . People Today featured a prize-winning picture by **Maria Martel**, fashion photographer, in their Feb. 24 issue . . . **Anso** has reduced prices on several pieces of equipment . . . The **Village Camera Club** has a paper out periodically to report exhibitions and speakers at

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their meetings. Club is at 65 Bank Street, N. Y. C. . . . **Thomas W. Hope** has joined Eastman Kodak as advisor on non-theatrical films . . . **Jerry Saltsberg & Assoc.**, photographers at 480 Lexington, have a new phone No.: PLaza 3-4235.

MEDIA Croplife, new weekly for the agricultural chemical industry, began in February with a 24-page, newspaper format. Published by Miller Publishing Co., 118 South 6th St., Minneapolis 2 . . . For Western circulation only, **Fem** bowed last month. Offices of the new magazine for Negro women are at 2716 W. Jefferson Blvd. . . . **What's Cookin' in New York** bowed February 25. Helen Dunn is publisher of the weekly 8 x 11 newspaper.

TELEVISION **Gene Peters Associates,**

Inc., TV art and production company, opened offices at 127 Montgomery St., San Francisco. Principals are **Peter Del Negro**, **Claud E. Marcus** and **Longene Cecchini**. Package film shows and animated commercials will be featured . . . **Gene Gold**, formerly SPM, Philco Distributors, is now director of advertising and sales promotion, Audio-Video, N. Y. C. . . . **Chet Brouwer** from N. W. Ayer, Hollywood, to Harry Owens Television Enterprises as production supervisor . . . According to **TV Film Program Directory**, there are now more than 400 TV film distributors. Directory is published by Broadcast Information Services, N. Y. C. . . . NBC named **Earl Rettig** v.p. in charge of production and business affairs on TV programs . . . New members of the TV commercial dept., William Esty, N. Y. C., are: **G. Warren Schloat**, formerly with Walt Disney and Y & R; **Walter King**, formerly with CBS; and **Robert Millford**, from RKO-Pathe. **Samuel H. Northcross**, a v.p. and manager TV production dept., is now director of TV . . . **David E. Henderson**, formerly with TV dept., Al Paul Lefton Co., is now with radio and TV dept. at Gray & Rogers, Phila. . . . **Cliff Knoble** from Eureka-Williams Corp. to ad director of the TV and radio division, Raytheon Mfg. Co., Chicago . . . **Empire Television Productions** has opened in Denver. Company is headed by **Joe Brady** and **Bill Symonds**. Serves as talent clearing house, consultant; produces shows . . . Bendix Aviation Corp., Baltimore, boosted **W. C. Lederer** to SPM of TV and broadcast receiver division . . . Eastman Kodak appointed **Edouard P. Genock** head of TV production . . . Three new appointments at Kling Studios: **H. Grant Atkinson** to director of slide film division, **Don Zabel** to publicity and promotion dept., and **John W. Loewe** to head new district sales office in Dallas.



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book notes

SEVEN ARTS #2 Edited by Fernando Puma.
PermaBooks. 50c.

Dozens of reproductions, articles and poems by distinguished leaders in the world of art. Represents Toulouse-Lautrec, Rouault, Picasso, Matisse, Bertrand Russell, Leonard Bernstein, Katherine Dunham, Lewis Mumford, Sean O'Casey and many others. Third volume of Seven Arts is coming up.

MAKING POTTERY FIGURES. Marjorie Drawbell.
Studio-Crawell. \$4.50.

Number 49 in a how-to-do-it series. Intended primarily for those who wish to reproduce their modelled figures as a specialty. Provides practical guidance in modelling, mould-making, pouring, drying, firing, decorating and glazing. 82 black and white plates. 96 pages.

THE WORLD OF VAN GOGH. W. Jos de Gruyther. The British Book Center. \$4.95.

Photographs by Emmy Andriesse compare some of the paintings of van Gogh with the country side and people which were his subjects. A running commentary in English, French and German is supplementary and explanatory with brief biographical significance. Photos are black and white and book is beautifully bound in brilliant yellow. 152 pages.

COMMERCIAL ART AS A BUSINESS. Fred C. Rodewald. Viking. \$2.95.

Reviewed by Vern Mock, President, Artists Guild, N. Y.

A new and very important kind of a book for the Art Profession. We have had books on how to draw everything from figures to houses, and how to paint in oils, watercolor, tempera, casein, and shoe polish. Here, for the first time, is a book on how to make a living at it. Mr. Rodewald starts with the premise that every advertising or illustrative assignment is primarily a selling job, and devotes his attention to the problems we have in selling ourselves and our work.

There will undoubtedly be art directors and artists who will quarrel with him on some of his specific points of procedure, some of which they may brand idealistic or unrealistic, but no one, I think, will question the importance of this book to our profession for both the artist and the buyer. He has taken the artist out of his proverbial garret and put him in business where he belongs. He advises the artist to pursue his business according to the precepts accepted and understood by the business man to whom he sells. He explains to the buyer the differences in

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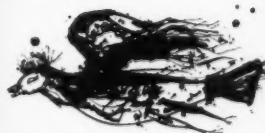
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bookshelf

The AD&SN bookshelf makes it easy for readers to buy, at list price, the best books of current interest to the art professional and advertising manager.

ANNUALS

69. *Graphic Annual of International Advertising Art 1953-54*. Edited by Walter Herdeg and Charles Rosner. 734 fully captioned illustrations of the best in poster, magazine, newspaper, and direct advertising, as well as book jackets, album covers, trademarks, letterheads, packaging, calendars, Christmas cards and television. Printed in 6 languages. \$12.50.

45. *Penrose Annual 1953*, edited by R. B. Fishenden. A review of what's new in the Graphic Arts, general, technical articles, documents, illustrations in color. Fine reference piece. \$8.50.

5. *International Poster Annual—1952*. Edited by W. H. Allner. Illustrates hundreds of carefully selected examples of the year's outstanding poster art from 25 different countries. 180 pages. \$10.00.

68. *32nd Annual of Advertising and Editorial Art*. Published for the Art Directors Club of New York. Just published. A record of the best in American ad and editorial art and of graphic trends. A valuable visual swipe file. \$10.00.

70. *U. S. Camera, 1954*. Edited by Tom Maloney. A collection of outstanding photographs from all over the world representing every phase of photography. \$7.95.

41. *Modern Publicity*, edited by Frank A. Mercer. An international annual of advertising art with 600 illustrations from 27 countries. A visual survey of international ad art cross-currents. \$8.50.

78. *Fifth Annual of Advertising & Editorial Art*. Art Directors Club of Toronto. Collection of stimulating articles written by leading advertisers, art directors and designers and a complete pictorial record of the 1953 Show. \$6.50

TYPOGRAPHY, LETTERING

59. *The Studio Book of Alphabets*. 67 complete specimen alphabets, some type, some hand drawn, covering a wide range of styles. Foundries noted. \$2.00.

SWIPE FILES

19. *750 Designs, Borders, Backgrounds, Tints and Patterns*. H. B. Coffin. All illustrations can be cut out or copied without permission. \$4.50.

20. *Idea File*. H. B. Coffin. Shows wide variety of basic practical layouts for folders, pamphlets, self-mailers, etc. \$1.50.

50. *5000 Helpful Pictures of architecture, beasts, birds, flowers, fowl, fish, costumes, inventions, tools, weapons, musical instruments, and vehicles, foreign and familiar, present and past*. \$3.00.

51. *3000 Pictures of Animals, Reptiles, Fishes and Marine Life*. Photographs, prints, and drawings of hundreds of species. \$3.00

52. *3000 Pictures, grouped according to classification from Agriculture to Zoology*. Includes diagrams and dictionary style legends. \$3.00.

53. *3000 Photos and Drawings of Birds*. \$3.00.

60. *Picture Encyclopedia*. 164 pages, 24,000 illustrations, mostly line drawings, wide variety of subjects, legends. \$15.00.

71. *Design Motifs of Ancient Mexico*. Compiled by Jorge Enciso. 766 line drawings of ancient Mexican art. Designs based on flowers, birds, fish, animals, human figures, geometric forms. Black, red and green are used in drawings. \$3.95.

TELEVISION

31. *Designing for TV*, Robert J. Wade. Text plus 200 illustrations tell TV artist about scenic design, art direction, title and graphics, makeup, costuming, preparing for production, commercials, story-boards, and staging. \$8.50.

57. *The Handbook of TV and Film Technique*, by Charles W. Curran. A non-technical guide on film production costs, methods, and processes for executives and lay readers. Includes standards for programs and commercials, charts, diagrams and a glossary of motion picture nomenclature. \$3.00.

72. *Television Advertising and Production Handbook*. Settel, Glenn and Associates. Comprehensive, practical introduction to advertising and production in TV. Each chapter written by specialist in his field. Contains dictionary of TV terms and describes visual aids for TV. \$4.50.

75. *Techniques of Television Production*. Rudy Bretz. Textbook of television equipment and techniques. For production man, director, producer and workers in various departments, such as graphic arts and costume. Gives information in all phases of television production so that each specialty may function with more cooperation and understanding. \$10.00.

WINDOW DISPLAY, PACKAGING

67. *Package Design*. Ladislav Sutnar. 545 illustrations with brief running commentary. Emphasizes the force of visual selling, the marketing appeal of the soundly designed package. \$9.75.

58. *The Drama of Display, visual merchandising and its techniques*, by Jim Buckley. Begins with simple, elementary designs and how they apply to the display of merchandise and includes an analysis of its mechanics, methods and techniques. Many illustrations supported by legends. \$10.00.

ART

54. *The Science of Color*, prepared by the Committee on Colorimetry of the Optical Society of America. Traces the use of color by prehistoric man, through the Roman civilization. Technical and theoretical accounts of color, includes 25 color pages, diagrams and graphs. Excellent reference for students and professionals. \$7.00.

64. *Art in the Ice Age* by Johannes Maringer and Hans-George Bandi. Demonstrates prehistoric man's mastery of color, design and form in his artistic expression. Profusely illustrated with color, b. & w. gravure, and line drawings. \$12.50.

65. *Vatican Art* by Karl Ipsier. 160 illustrations of painting and sculpture of the Vatican. Explanatory captions. \$7.50.

79. *Etching & Engraving, Techniques and the Modern Trend*. John Buckland-Wright. For the collector, artist and student. Theories and techniques of pure line engraving, drypoint, mezzotint, stipple, etching, soft ground etching, aquatint, sugar aquatint, deep etch, wood cut, lino cut and wood engraving. Profusely illustrated. \$7.50.

73. *Folk Art of Europe*. Bossert. 72 plates in full color, 16 in half tones illustrating over 1500 examples of design in textiles, tools, furniture, metal work, ceramics, embroideries, rugs. \$17.50.

76. *Survival Through Design*. Richard Neutra. A noted architect's philosophy of architectural design for the more human biological and psychological needs of our times. Advocates for the designer tangible observation instead of abstract speculation. \$5.50.

COPYFITTING

42. *Streamlined Copy-fitting*, by Arthur B. Lee. 58-page manual has character count for more than 1350 faces, including caps and small caps. All necessary scales on one master gauge. \$4.95.

GENERAL

74. *American Slogans, 1952-53*. William Summers. 13,000 slogans and phrases intended to help advertiser and agency determine what slogans are already in use and to give new ideas. Includes British slogans and others. Listed alphabetically under divisions with source of slogan in each case. Complete index. \$7.50.

77. *The Burl Ives Song Book*. 115 songs, cream of Burl Ives repertoire, with words, piano and guitar parts, short comments on each song, illustrated in color. \$5.00.

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book notes

buying artwork and mass produced products, and tells him how to procure the utmost of the artist's ability.

Mr. Rodewald, at manuscript stage, presented his book to the Joint Ethics Committee of New York and to The Artists Guild. The JEC was asked to pass on his adherence to the Code of Fair Practice, which is our most widely accepted standard of procedure. The Guild after study by a well-qualified committee, felt that Mr. Rodewald's effort expressed the Guild's thirty-four year program toward better business practices so well that it could endorse the book wholeheartedly.

The Art business problems that Mr. Rodewald offers suggestions and solutions for include: orders, prices, credit, speculation, copy-writers, financing and bookkeeping, contracts, partnerships, copyrights, signatures, selling, markets, kickbacks, representatives, and service studios. His point of view is admittedly that of the artist, who he feels has either been put or has put himself in a disadvantageous position in relation to the more highly organized and business-like groups to whom he sells or through whom his work is sold, but he maintains a steadfast fairness to all other points of view, and is quick to put the blame wherever it belongs.

As president of the Guild, as a former member of the JEC, and as an individual artist who has frequently learned these lessons the expensive way, I strongly advise all artists and buyers, particularly newcomers to the profession, to keep a copy of this book as a handbook or reference. And for those who want to do more than read about what we should do, I advise joining with us in the Artists Guild to help insure that the idealisms in Mr. Rodewald's book become realities. The Guild's address in New York is 129 East 10th St., New York 3. See your directory for Guilds in other cities, or write us for information as to how you can join in the work for a true professional status for the artist.

THE PAINTER'S WORKSHOP. W. G. Constable. Oxford University Press. \$5.00.

Non-technical discussion of the methods by which pictures have been painted from the Middle Ages up to recent times. Deals with artist's materials, techniques, structure of the painting, study of light and some of the dominating ideas which have conditioned the work of painters. Illustrated with 24 half-tone plates. Indexed. Bibliography.



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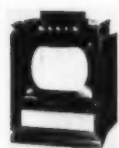


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